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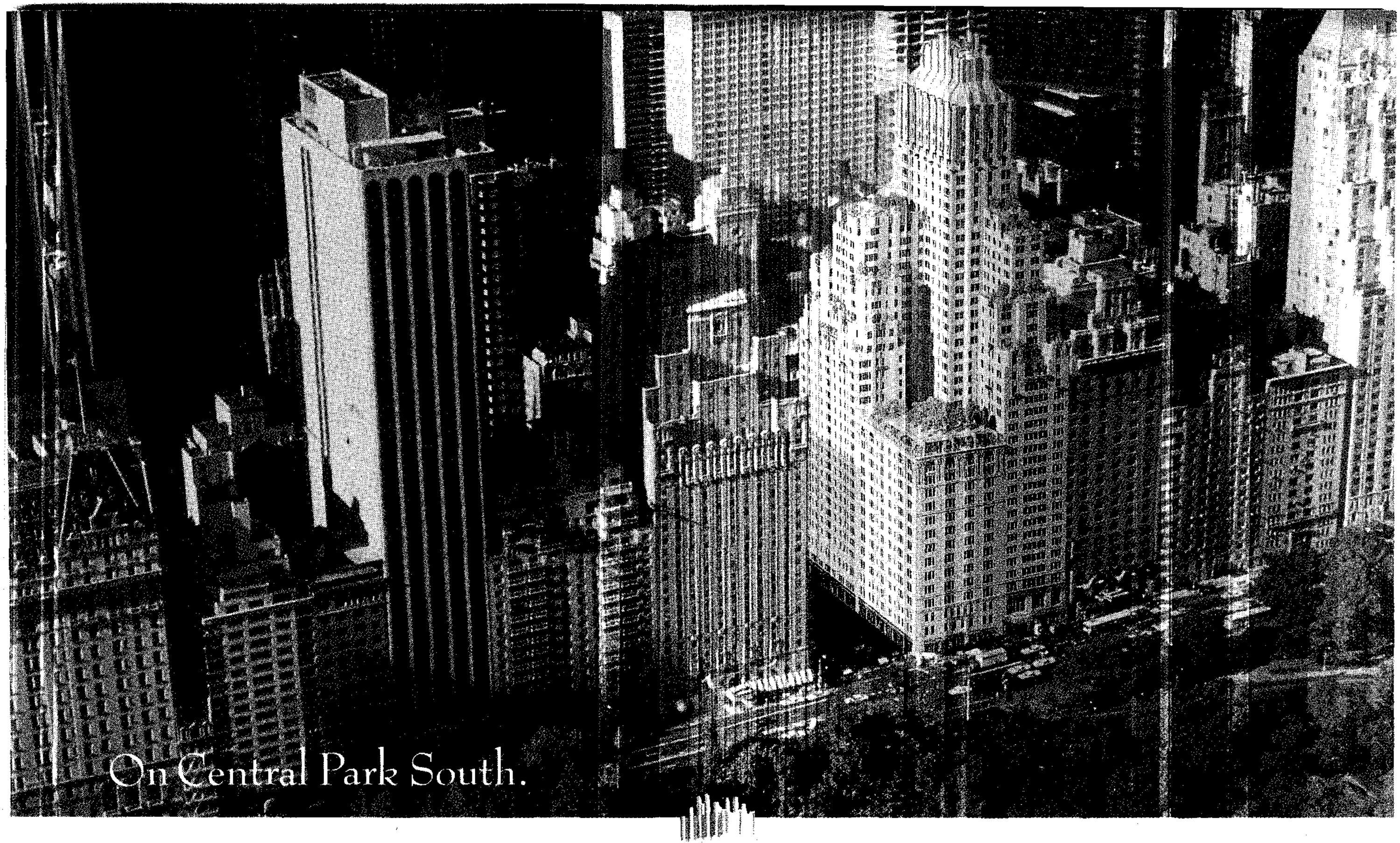
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CONTENTS

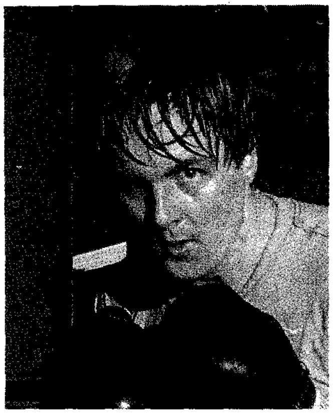
26 The Battle of Bendel's

BY JESSE KORNBLUTH

In her 27 years as president of Henri Bendel, Geraldine Stutz shaped it into the citadel of New York chic. It took Leslie Wexner (above) just eighteen months to transform her work. Wexner, who runs the Limited retailing empire, bought Bendel's in October 1985. He quickly began remaking it to fit his marketing philosophy, creating a store that should be as profitable in Columbus, Ohio, as it is on 57th Street—because Wexner plans to open 40 or so branches. The new Bendel's has a lingerie department with a *faux-*bordello look, music playing in the fur department, and mannequins in the Street of Shops. What it doesn't have is Geraldine Stutz.

34 Pinstripe Pug

BY SAMUEL N. ALLEN



With his blond hair and pinstriped suits, Samuel Allen looks more like a lawyer than a boxer. But Allen leads a double life: Since 1983, he has trained at Gleason's Gym, home to dozens of champs, countless contenders, and, at last count, one Brown & Wood lawyer. His wife can't understand why he boxes, and his colleagues say the sport should be banned, but Allen finds it the purest of contests and a continual test of his courage. And though his moment of glory came against a fighter named Peaches, Allen knows that his is a "strong and collected" spirit.

40 Great New Places to Have a Party, Part II

BY BARBARA COSTIKYAN

The setting for any party—even a small one—should be just right. The food should be good, the ambience terrific. Barbara Costikyan has located 25 places that qualify as great party spots, whether you want to throw an elegant dinner in a stone mansion, invite 45 for cocktails aboard a luxury yacht, or engineer a memorable birthday party for a child. The second of two parts.

DEPARTMENTS

14
ON MADISON AVENUE
By Bernice Kanner

Does she or doesn't she? With the baby-boomers turning gray, chances are she does.

125
WINE
By Alexis Bespaloff

All about a wine whose rich, warming taste makes it especially welcome right now.

THE ARTS

60
MUSIC
By Peter G. Davis

In both production and performance, the Met's *Manon* is unfaithful to the composer.

63
MOVIES
By David Denby

The Good Father is bleak but strong; the Soviet *Come and See*, an interesting mess.

121
TELEVISION
By John Leonard

Love Among Thieves should not have been Audrey Hepburn's comeback.

123
DANCE
By Tobi Tobias

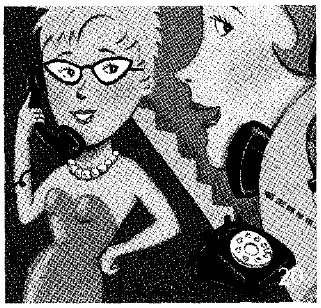
Twyla Tharp is back, and at least one new work shows her in an angry mood.

127
THEATER
By John Simon

Arthur Miller's *Danger: Memory!* is forgettable. *Moms* takes a look at a lady worth remembering.

129
BOOKS
By Rhoda Koenig

Barbara Goldsmith's *Johnson v. Johnson* is about one big unhappy family.



MISCELLANY

Letters 8
Intelligencer, *by Jeanie Kasindorf* 11
Fast Track 20
Ruth Recommends, *by Ruth Gilbert* 24
Best Bets, *by Corky Pollan* 58
Sales & Bargains, *by Leonore Fleischer* 131
***Cue* Listings** 133
***New York* Competition,** *by Mary Ann Madden* 182
London *Times* Crossword 184
***Cue* Crossword,** *by Maura B. Jacobson* 184
Classified
  Real Estate 170
  Travel 171
  Services and Sales 172
  Strictly Personals 178

Cover: Photograph by Frank Spinelli.

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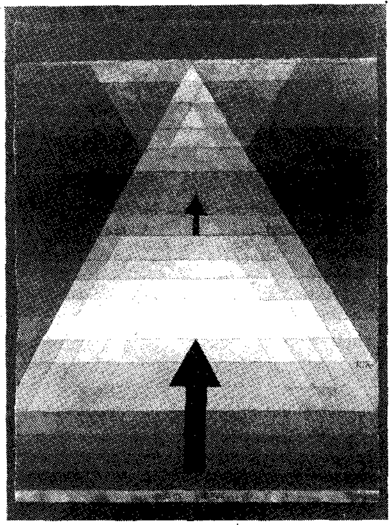

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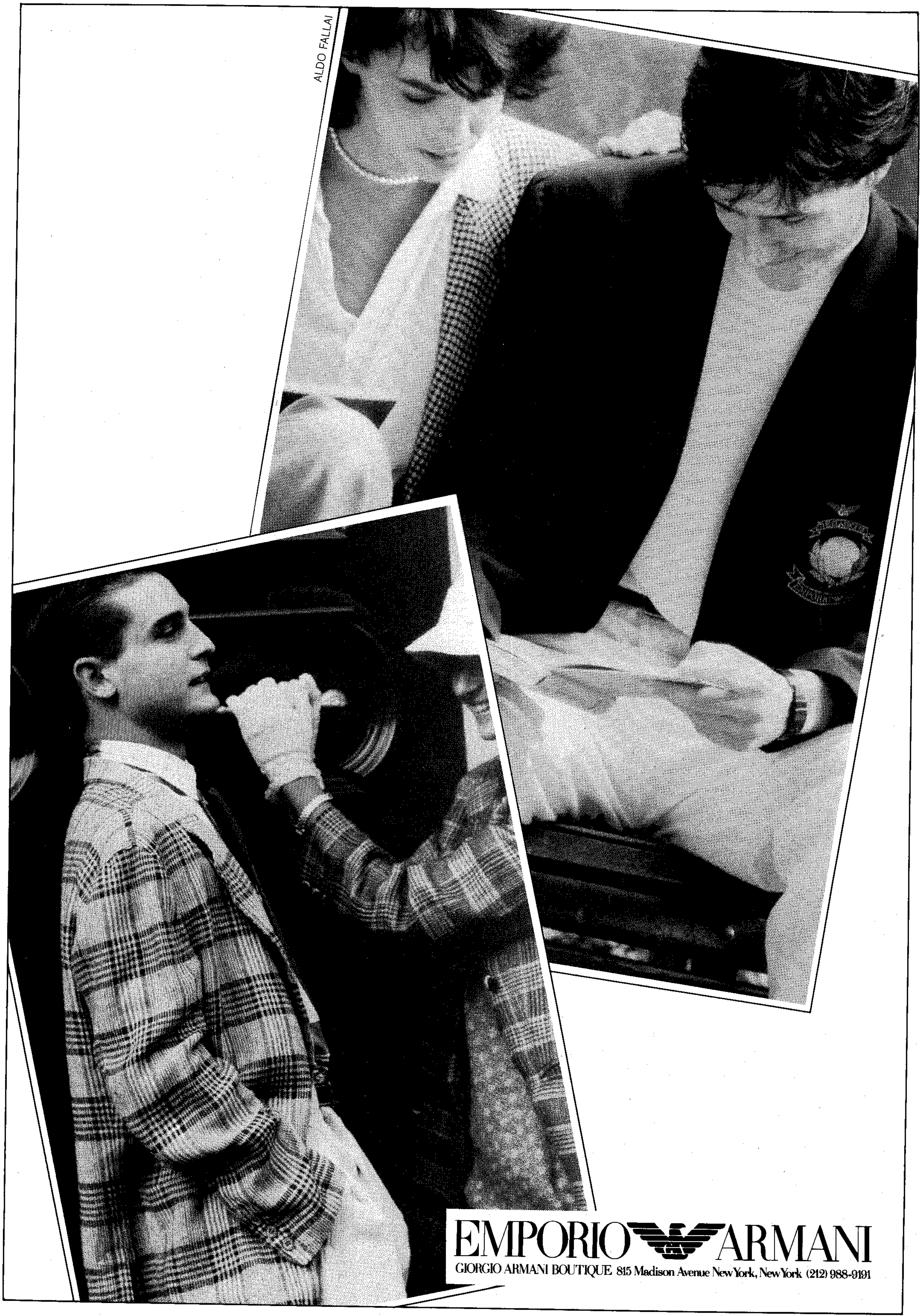
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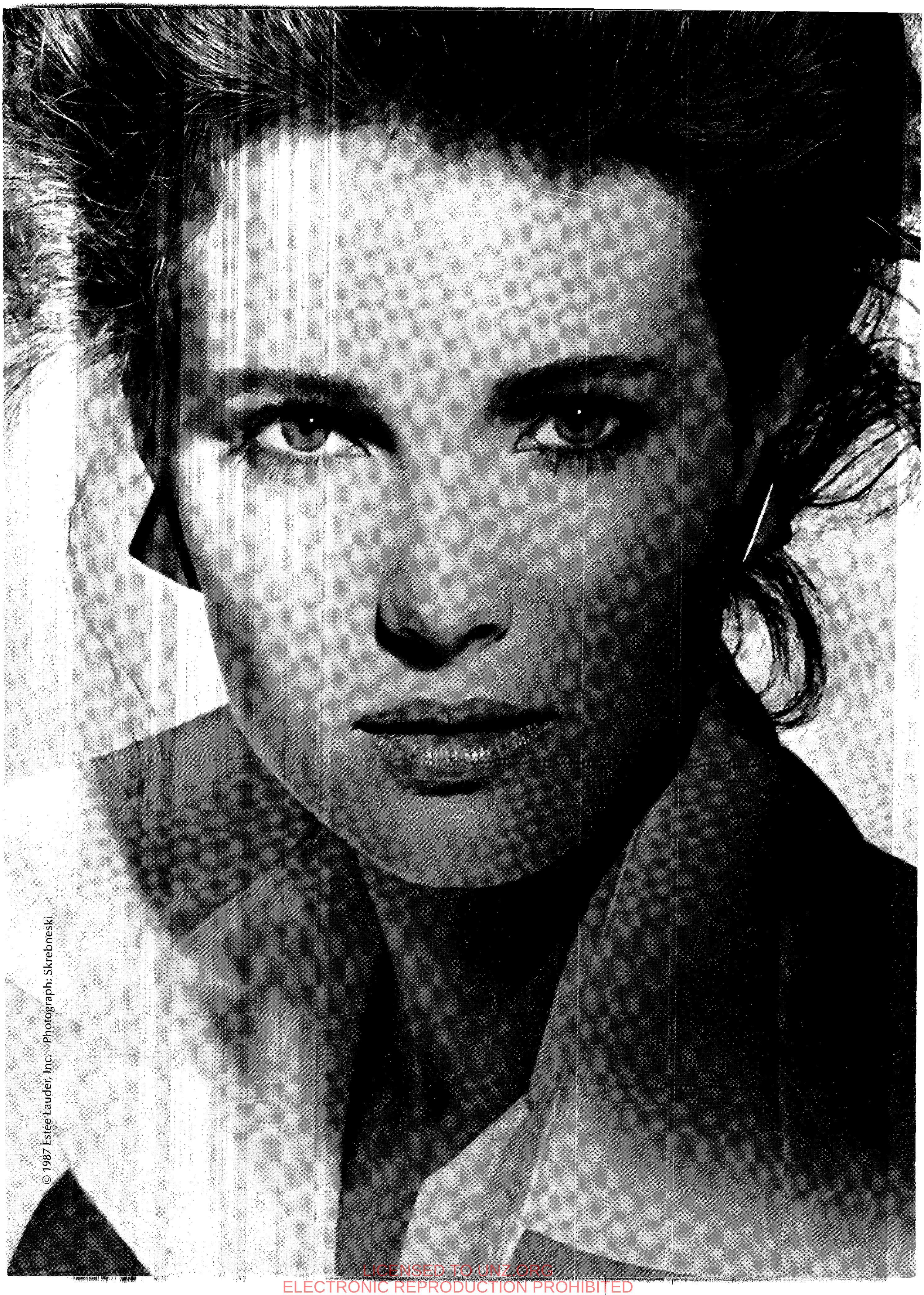

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LETTERS

Bringing Up Baby

“TRYING TO RAISE CHILDREN IN THE City” [by Michael Stone, February 2] is yet another example of my generation’s egocentric worldview. We think we invented everything, including apartment living and working mothers. But not all of us grew up in suburban Skinner boxes with aproned moms and pristine lawns. Some of us were actually brought up in New York City apartments and had mothers who worked—because they either needed the money or were too ambitious to scrub toilets all day.

Yes, sometimes it was exhausting for us kids to schlep on the subway to the 92nd Street Y for cultural enrichment. Even back then, some of the neighborhood high schools stank, and it was a great relief to get into Bronx Science—it wasn’t a stressless existence, but it certainly wasn’t boring either.

The kids I grew up with are some of the most interesting people I know today. We may not all be well adjusted, but the suburbs have also produced their share of neurotics. After all, Joan Rivers grew up in Larchmont.

Marissa Piesman
Manhattan

YOUR ARTICLE PROFILED THE WEALTHY neglected child. What about middle- and low-income families? Many of these mothers—and some fathers—do not work, in order to stay home and spend time with their children. After reading your article, I feel as though we’re almost a radical group.

J. Nedelka
Manhattan

I AM A MOTHER OF TWO PRESCHOOL children on the Upper East Side. It is amazing how few mothers supervise their children on a daily basis. In my building, nannies and au pairs are the norm. One day, I was in the elevator with my kids when a neighbor asked, “Whose lovely children are these?”

“Trying to Raise Children in the City” discussed the high-powered working mom but neglected to mention another type of mother—the high-powered socialite, the consummate volunteer. She runs the church fair, heads the school fund-raising effort, *and* organizes the benefit book sale. On weekends, she has cocktails with her Hamptons friends. There is always one more big event keeping her “so busy,” she *must* hire the obligatory housekeeper to tote the children to the park, to birthday parties, and to play-dates. A quick pat on the head and a peck on the cheek, and mom is off to coffee and luncheon.

Name withheld
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

STONE WRITES THAT “CITY CHILDREN these days are being forced to take on more responsibility sooner—getting to school, fixing meals. . . .” What do the suburban children do? Not all kids have a nanny.

Benay C. Ostrager
Manhattan

I AM A JUNIOR AT ONE OF NEW YORK City’s “elite private schools.” We are not all poor little rich kids, sheltered from the real world and hooked on drugs. As a matter of fact, most of us are quite the opposite.

I have been to bars and clubs, as have my suburban counterparts. But I am an intelligent person who knows her limits: I don’t smoke or drink to excess and would never touch cocaine. I am actively involved in charity work, not because it will look good to colleges but because I care. Open your eyes—there are many more like me than like the stereotype the media have created.

Meridith Sopher
Manhattan

MICHAEL STONE BRIEFLY MENTIONS THE role of Safe Havens on the Upper East Side. On the Upper West Side, about 400 merchants have posted bright-yellow Safe Haven stickers in their windows; this tells children they can go there for help. Fliers about Safe Havens are made available to all Upper West Side schools, and children are urged to learn the locations of the Safe Havens on their usual routes to and from school and friends’ houses. In the two and a half years since the Safe Haven program was begun by the PTA safety committee at P.S. 75, over 60 incidents have been reported in which children received aid from local merchants.

Marsha Hurst
Coordinator, Safe Haven
Manhattan

New York WOULD HAVE US BELIEVE THAT the two forlorn children on the cover are the rule—walking alone to expensive schools where they compete with one another and buy drugs, and then going home to messages left by single parents. The problems discussed in the article (divorce, working parents, sexual promiscuity, drugs) exist throughout society—they are no more prevalent in the city than elsewhere.

Many of us who are raising kids in the city are here because we care about their education, both academic and cultural. We’d rather be with our children in the neighborhood park than open a door to the backyard so they can play on their very own swing set while we mothers talk about Tupperware.

Paulette Kellner
Manhattan

WORKING-CLASS PARENTS IN FARAWAY Bensonhurst who can’t give what’s “best” for their children can pat themselves on the back, knowing that no amount of extracurricular activity can take the place of good old-fashioned attention.

Michael J. Vignapiano
Brooklyn

AS ONE ADOLESCENT EXPLAINED THE MEdicinal value of chicken soup, “It’s not whether you eat the soup that matters, it’s knowing there is someone at home cooking it for you.”

Michael Schwartzman, Ph.D.
Manhattan

Polisi and Sons

ALTHOUGH THEY ARE NOT AS PHOTOGENic as diamond-ringed mafiosi [“The Sins of the Father,” by Nick Taylor, January 26], jackals are wonderful parents and fulfill a useful ecological function. Sal Polisi is about as wholesome as HTLV-III.

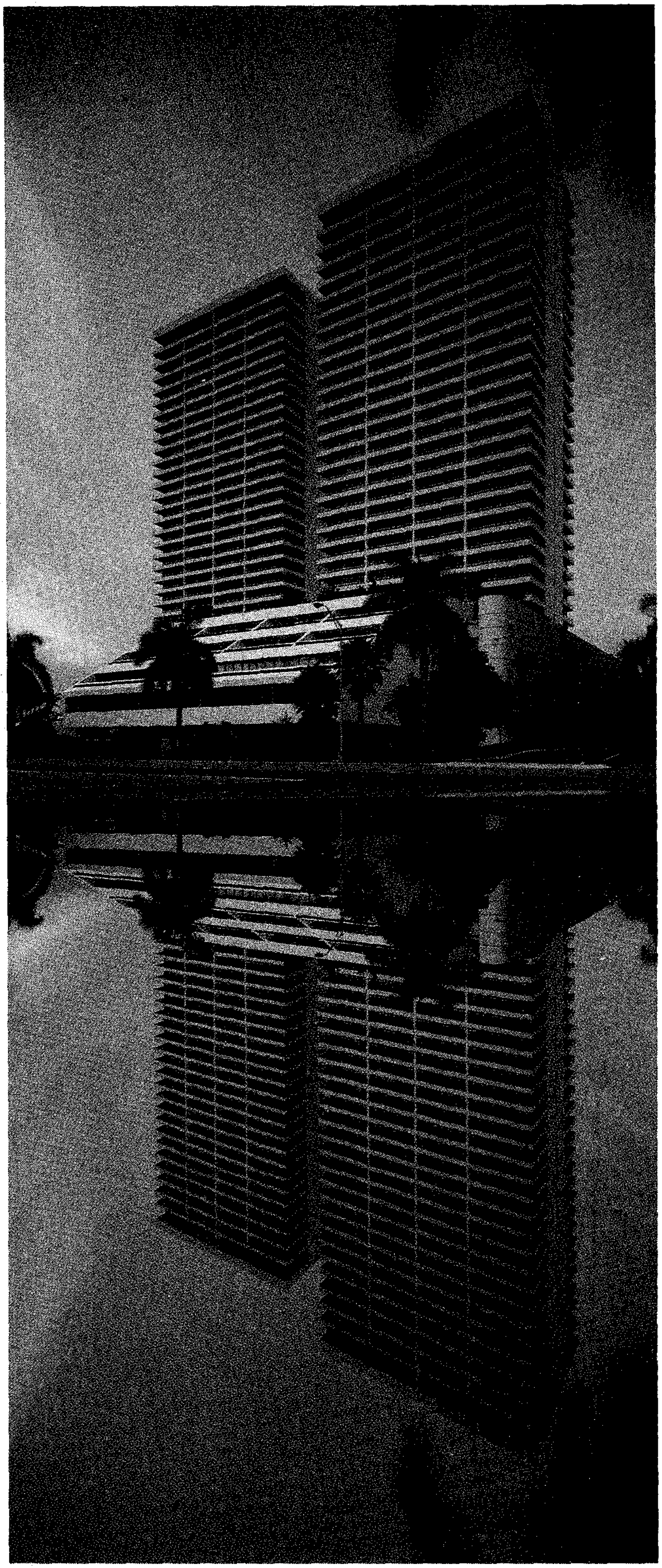
Adam Honigman
Manhattan

Dine and Donate

IN RESPONSE TO “OLD FRIENDS” [“CITYside,” by Gael Greene, January 12], the Sign of the Dove has decided that throughout February, for every person who has lunch at the restaurant, we will donate $2.50 to Citymeals-on-Wheels. This means that every two people who have lunch at the Dove will be providing a weekend meal for an elderly housebound person.

We’re calling the program Help Us Help, and we encourage other restaurants to institute similar programs. Perhaps by next year, February can be Help Us Help month.

Joseph B. Santo
Manhattan



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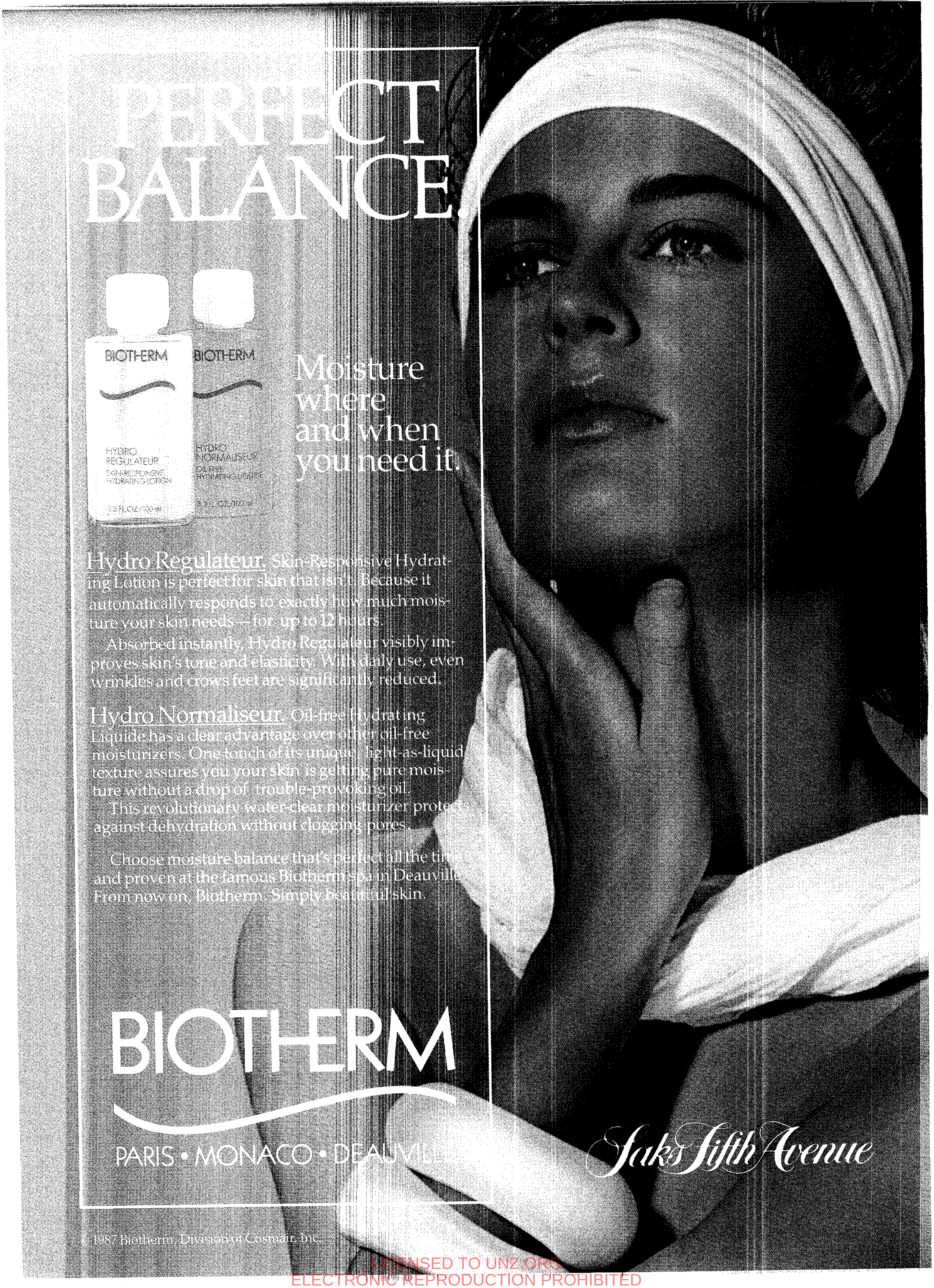
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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

BONDS BATTLE...WOODY AND HIS WOES...JIMMY DUMPS AGENT...CRITICAL COMMENTS

KOCH BESTS GOLDIN ON BOND CONTRACTS

Mayor Koch has won what City Hall insiders are calling a "major power struggle" with Comptroller Jay Goldin over which law firms will get contracts to oversee the sale of the city's municipal bonds.

Since the fiscal crisis, two law firms, chosen by Goldin and Koch and approved by the Board of Estimate, have handled the bonds. This year, Goldin wanted the contracts to go only to former deputy mayor John Zuccotti's law firm, Brown & Wood. But Koch wanted to give them to both Brown & Wood and Lord, Day & Lord, the firm of former parks commissioner Gordon Davis. "Instead of the usual behind-the-scenes compromise, Koch flexed his muscles," a City Hall source says. "Goldin lobbied to get his way harder than he has ever lobbied for anything. But the mayor won."

Goldin's spokesman, Steven Matthews, says the fight wasn't a struggle for power. "When there were serious questions about the city's finances, we needed two firms. Now, that looks bad to prospective buyers. Jay didn't want the stigma of having two firms handling the bonds."

BRESLIN LEAVES HOUSE OF LORD

Jimmy Breslin has left Sterling Lord, his agent of almost 25 years. The columnist's friends say the breakup was precipitated by his unhappiness when his late-night talk show, *Breslin's People,* wasn't renewed by ABC. But Breslin says that was only one reason he decided he needed a new agent.

"In the year 1986, I won 110 games," he says, "and did not get into the World Series. Therefore, it's only natural, normal, desirable, and necessary to change managers. I had a *Pulitzer Prize* for my columns. I had a *novel* which got the best literary reviews in a long, long time. I had a *television* show which was tremendously well received. I did the *Manes* scandal. I had *some freaking year.* And I *still* wound up owing money at the end of it. So, what the f---. There's no bitterness. But if you don't get into the Series, there's *some*thing wrong. And make sure you put in that the *one guy* I'd *never* hire after reading *New York* Magazine is that fellow Janklow. He's the most tasteless bum in the city of New York."

CHASE ON FOR NEW *NEWS* CRITIC?

Former New York *Times* writer Chris Chase is talking to *Daily News* editor Gil Spencer about writing entertainment-industry profiles and, along with first-string critic Kathleen Carroll, film criticism for the paper.

Spencer originally approached Chase about writing a column to alternate with Jimmy Breslin's, but she was busy working on Betty Ford's second book. Chase, a former actress, confirmed that she has been talking to Spencer, but said, "Nothing's been signed yet."

WOODY'S NEW FILM STAR-CROSSED

Hollywood sources say that Woody Allen is going to spend four weeks reshooting his latest movie, whose working title is *Woody Allen's Winter Project.* "Woody originally hired Christopher Walken for one of the parts," one source says. "Then he replaced him with Sam Shepard. Now, I'm told, he's decided Shepard hasn't worked out, and wants to reshoot his scenes as well as those of two other characters. I hear they're thinking about going back to Walken and asking him to shoot it again."

Walken's agent would say only that the actor was busy making a film in Israel. Allen's spokeswoman, Leslee Dart, confirmed the reshooting schedule, but said, "That is very standard procedure with Woody. It's my understanding that Sam Shepard wasn't available for reshoots. I'm not sure anyone knows at this point whether he'll be in the film."

TIME CUTTING RESEARCH RANKS

The Newspaper Guild says it expects Time Inc. to start cutting the researcher-reporter staffs at *Time, Fortune,* and *Money* magazines. The cutbacks would be like those undertaken a couple of years ago at *Newsweek,* when the magazine reduced its researcher staff and began relying more heavily on correspondents to verify their own stories.

Time assistant managing editor Henry Muller recently sent a memo to the magazine's staff saying the editors want 10 percent of *Time*'s stories to be written by correspondents who will be responsible for the accuracy of

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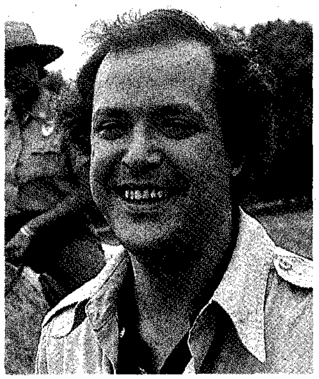
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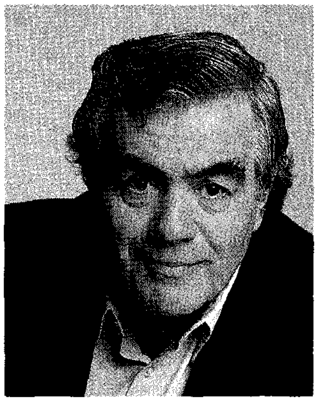
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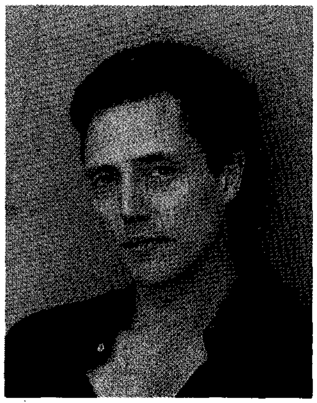
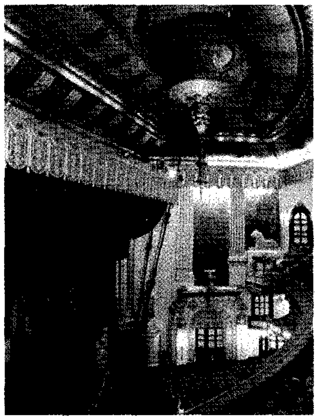
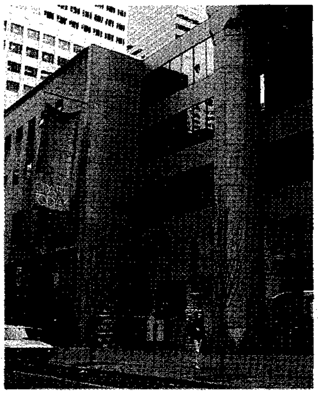

CHRISTOPHER WALKEN

Photographs: top, Allan Tannenbaum/Sygma; center, © 1987 Thomas Victor; bottom, Ellen Graham/Gamma-Liaison.

THE FACTS OF TIME...THIS LITTLE PIG GOING TO MARKET...MUSEUM STAFF EXHAUSTED?



BEACON THEATER



AMERICAN CRAFT MUSEUM

PIG HEAVEN MATCHBOOK

their reports. Researcher-reporters will check those stories only for "style and spelling of proper names."

Fortune has not filled several researcher-reporter vacancies. And at *Money* magazine, writers working on some life-style stories will be responsible for their own fact-checking. A Newspaper Guild newsletter sent to Time Inc. employees last week quoted *Money* managing editor Landon Jones as saying that "the traditional Time Inc. method of checking would be abandoned in favor of checking the 'gist' of the story with several sources." Time Inc. spokesman Lou Slovinsky denies that Jones ever said that.

Guild official Key Martin says the cutbacks could "seriously jeopardize the company's bedrock reputation for reliability." But Slovinsky says, "Time Inc. will never endanger its reputation for accuracy."

LIBERAL DEMS PLAN CHARTER CHANGES

Liberal Democrats around the city are trying to form a citizens' commission to recommend revisions for the City Charter. The commission would try to place its recommendations on the 1988 ballot next to the proposals of Mayor Koch's Charter Revision Commission, which was appointed after a federal court declared the Board of Estimate unconstitutional.

Upper West Side District leader Jerry Goldfeder, a lawyer for Councilwoman Ruth Messinger, says he wants to form the citizens' group because he seriously doubts that the Koch-appointed commission will propose "any major changes in the way the city is run."

What is the mayor's reaction to the grass-roots movement? "People have the right to use the law within the law," he says. "If Goldfeder complies, who can be mad?"

RESTAURANT NOTES FROM ALL OVER

Restaurateur David Keh has signed a lease to open an outpost of his Pig Heaven in the long-awaited Bridgemarket complex, under the Queensboro Bridge. Construction on the project—which was finally approved by the city last August after a nine-year delay—began in January. Keh says he hopes to have his new restaurant open by March 1988. . . .

The head chef and maître d' from Canastel's are moving over to Il Palazzo, the Italian restaurant being opened on the site of the former Café Seiyoken in April. Franco Maltagliati, a chef who fueled the rage for couturier pizzas, and his brother Moreno are teaming up with garment-industry executives Bruce and Arnold Zimberg to open the restaurant. Moreno has been replaced at Canastel's by former Harry Cipriani maître d' Corrado Muttin.

BEACON-EERS BATTLE CLUB PLAN

In a last-ditch effort to prevent the Beacon Theater from becoming a nightclub, the Save the Beacon committee has filed a lawsuit against the Landmarks Preservation Commission—a move that some preservationists say will transform the landmarks process into "a bureaucracy run amok."

The suit claims that the commission "failed to consider the need for an environmental study before going ahead with plans to approve the club."

Municipal Art Society president Kent Barwick says that if the group wins the suit and the commission is compelled to review environmental studies, "it will cause so many unreasonable delays in the process that the landmarks law will be undermined."

But Berle, Kass & Case lawyer Jean McCarroll, who represents the Save the Beacon group, disagrees. "Many commission activities won't even be affected," she says. "We aren't creating these laws; we're insisting that they are followed."

CRAFT MUSEUM STAFF FUMING

Staffers at the American Craft Museum, which was praised by architecture critics when it reopened in the E. F. Hutton building last October, are complaining that their new offices make them sick. Exhaust fumes from the building's loading docks are leaking into their basement offices, the employees say, giving them headaches and ringing ears and making them nauseated.

William Grenewald, head of the council that runs the museum, refused to comment on the employees' complaints, saying only that the museum is working on a "minor problem with the air-conditioning." But an architect at Fox & Fowle, the firm that designed the building, doesn't think the problem is minor. The firm has recommended consultants to review the museum's plan and is testing the air in the offices. "We are taking these complaints very seriously," says Sylvia Smith, who headed the design team. "We don't think exhaust fumes are at fault. We hope the engineers can fix the problem. But I don't know if there is an easy solution."

Photograph, center: Doug Vann/Photoreporters.

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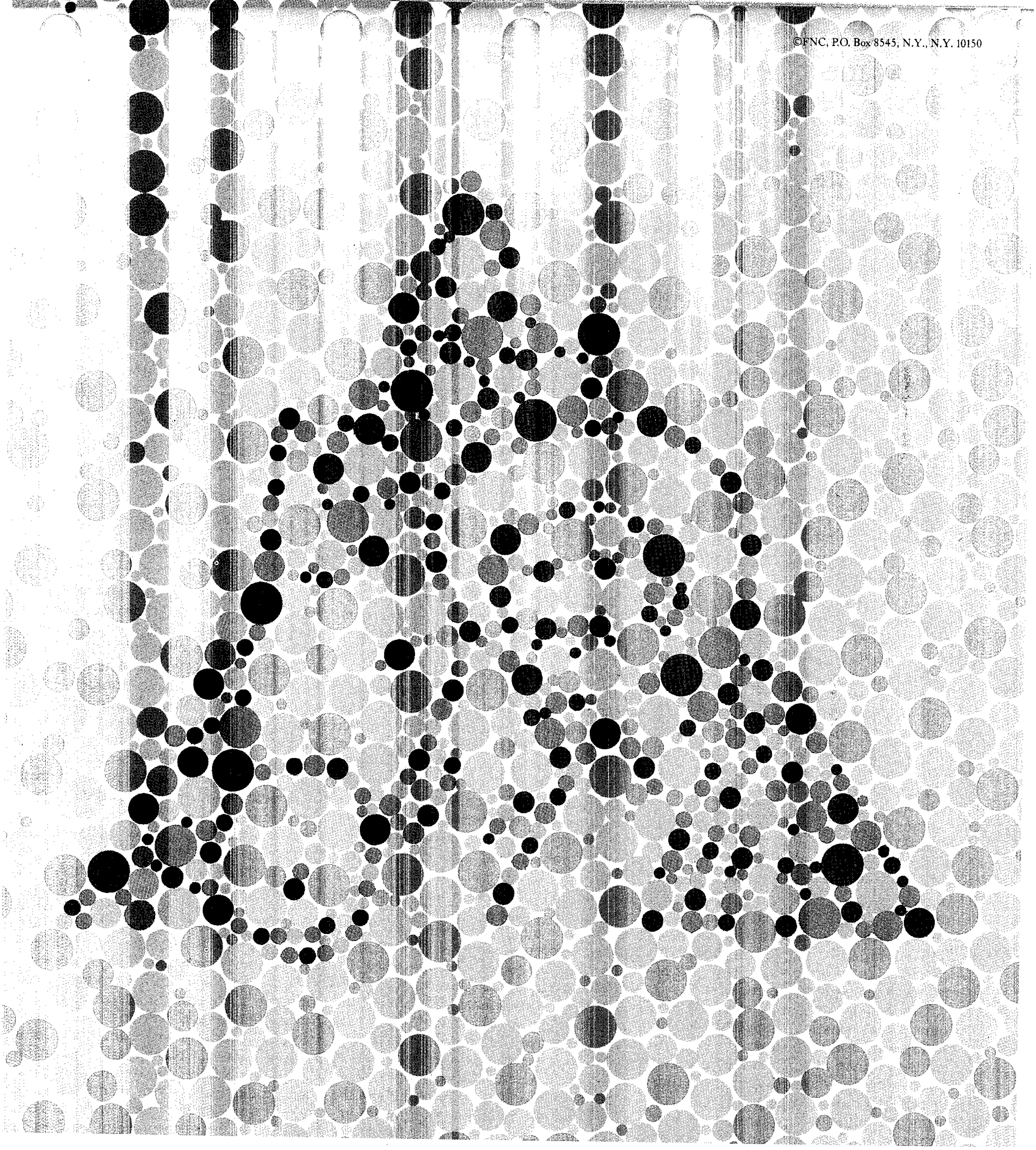

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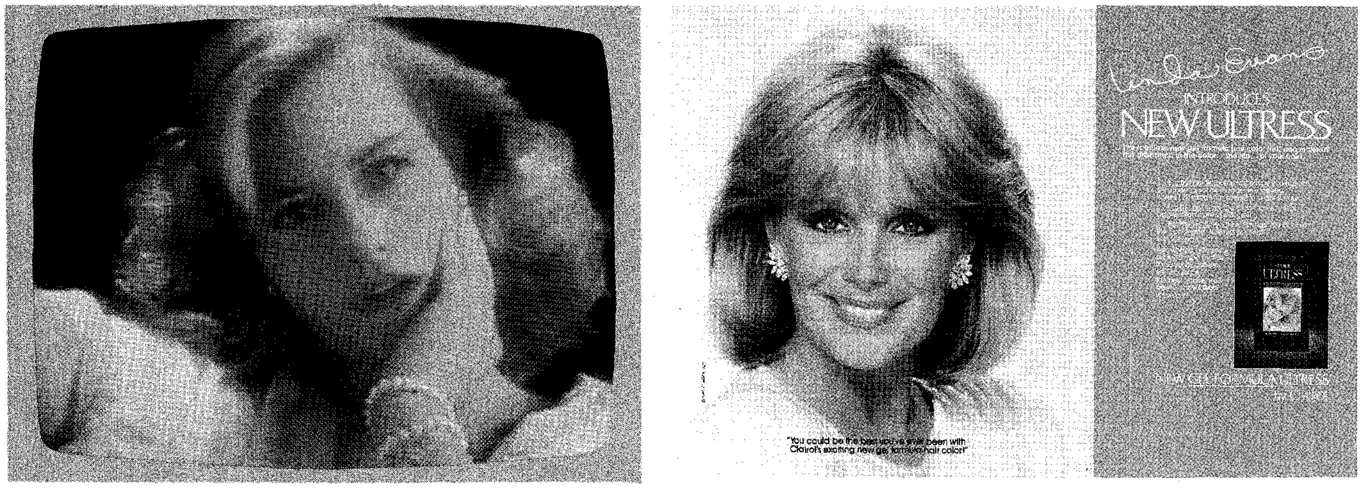
TO LIVE AND DYE


Linda Evans
INTRODUCES
NEW ULTRESS
ULTRESS
NEW GEL FORMULA ULTRESS
"You could be the best you've ever been with Clairol's exciting new gel formula hair color!"

BLONDE LEADING THE BLONDE: *Cybill Shepherd takes on Linda Evans as L'Oréal fights Clairol for a bigger share of the market.*

Head-to-Head

FIRST, THE TRUTH ABOUT "DOES SHE OR doesn't she?" These days, there's a good chance she does. Nearly a third of all American women do—some 35 million. And for working women in their thirties, forties, and fifties, the odds are even greater. But despite the widespread bleaching, dyeing, streaking, and toning, until recently the outlook for the hair-color market had been gray.

After a healthy growth of 14 percent in 1980–81, sales flattened, to an average of 7 percent over the past five years (the low was 3 percent in 1984–85). The category picked up again early last year, as companies that once promised a "new you" in a bottle came up with some innovations—temporary post-punk colors, a computer to show how hair will look after treatment—to entice consumers.

The industry's assault comes at a ripe time, just as America's baby-boomers are seeing gray in their mirrors. Revlon contends there are almost 100 million poor souls over 35 who are gray or getting there. Traditionally a cover-up, hair coloring is suddenly being regarded as a cosmetic—another option for bolder, more dramatic hairstyles. "Hair is someone's most visible feature. Changing the color or cut of it is easier than losing twenty pounds or buying a new wardrobe," says David Weiss, a senior vice-president at McCann-Erickson and group supervisor on the L'Oréal account.

"What's happened is that hair care in general has become more fashionable, more popular," says Gerald Beddall, president of the consumer-products division of Clairol. "Young people now are more hair-oriented than their parents. But there's another aspect: Were there no new product technologies, the market wouldn't be exploding as it is now."

The explosion is taking place in two areas. Special-effects products, which allow the user to paint any number of her 110,000 or so hair strands (140,000 plus for blondes), now account for about 15 percent of all sales. And quick-on, quick-off rinses—some in colors so unnatural it's not just the hairdresser who knows—have nearly doubled in sales over the past twelve months and now account for roughly 11 percent of the market. The mainstays of the industry are still permanent colors, used by 55 percent of women who "do," and semi-permanent treatments, favored by another 20 percent.

"Last year, hair-color companies discovered mousse and gels and decided to use them to lure consumers away from the salons and into home coloring," says Susan Babinsky, an industry analyst at the marketing-consulting firm Kline & Company. Indeed, Clairol, whose products account for around 60 percent of the $500 million in retail hair-color sales annually, in 1985 came out with Ultress, a colorant with conditioner in a non-drip gel, and last year with Pazazz, temporary bright colors in mousse and gel form. Also in 1986, Vidal Sassoon, the "color without commitment" company, introduced Colorific—a mousse and a gel with color that shampoos out.

While temporary tints have been around for years, the early versions coated the outside of the hair shaft, making it dull, says Beddall. Now tiny mica crystals (also used in eye shadows) give hair a translucent sparkle. "There are no sacrifices to using it," says Beddall. Indeed, there seem to be only benefits. "Young, fashion-conscious women like a product where they can make frequent style changes," says Mike Mailloux, brand manager for Colorific. "The trend toward bright colors started with punk; this is a softening of that look. It's using hair as an accessory, matching it to one's dress or shoes. It's popular because it's not a cover-up—it's just like makeup. It reflects a willingness to experiment—a new, girls-just-want-to-have-fun attitude."

And these young color-changers do want to have fun—without commitment. Don't like that Burgundy Blitz? Wash it out and try Wild Purple. "These users have no brand loyalty; they're fickle, and they'll try anything," says Eleanor Steuer, vice-president for product development at Revlon. In response to that open-mindedness, Revlon's Roux division has come up with Fanci-Full Color styling mousse, Color Splash, and (in salons only) Sizzlin', whose opaque colors can be dabbed on with paintbrushes or raked through the hair with fingers. Roux's products command more than 50 percent of the temporary-shade market.

Such daredevil products cater to teens and young adults, traditionally the age groups with the lowest "coloring quotient." The serious colorer is a woman in her thirties or forties (the median age for starting is 36; for special effects, 27). She's wary of the gray, eager for a change, perhaps even unhappy with hair sometimes dulled by the hormonal shifts during pregnancy. On average, she buys

Photograph by Donal Holway.

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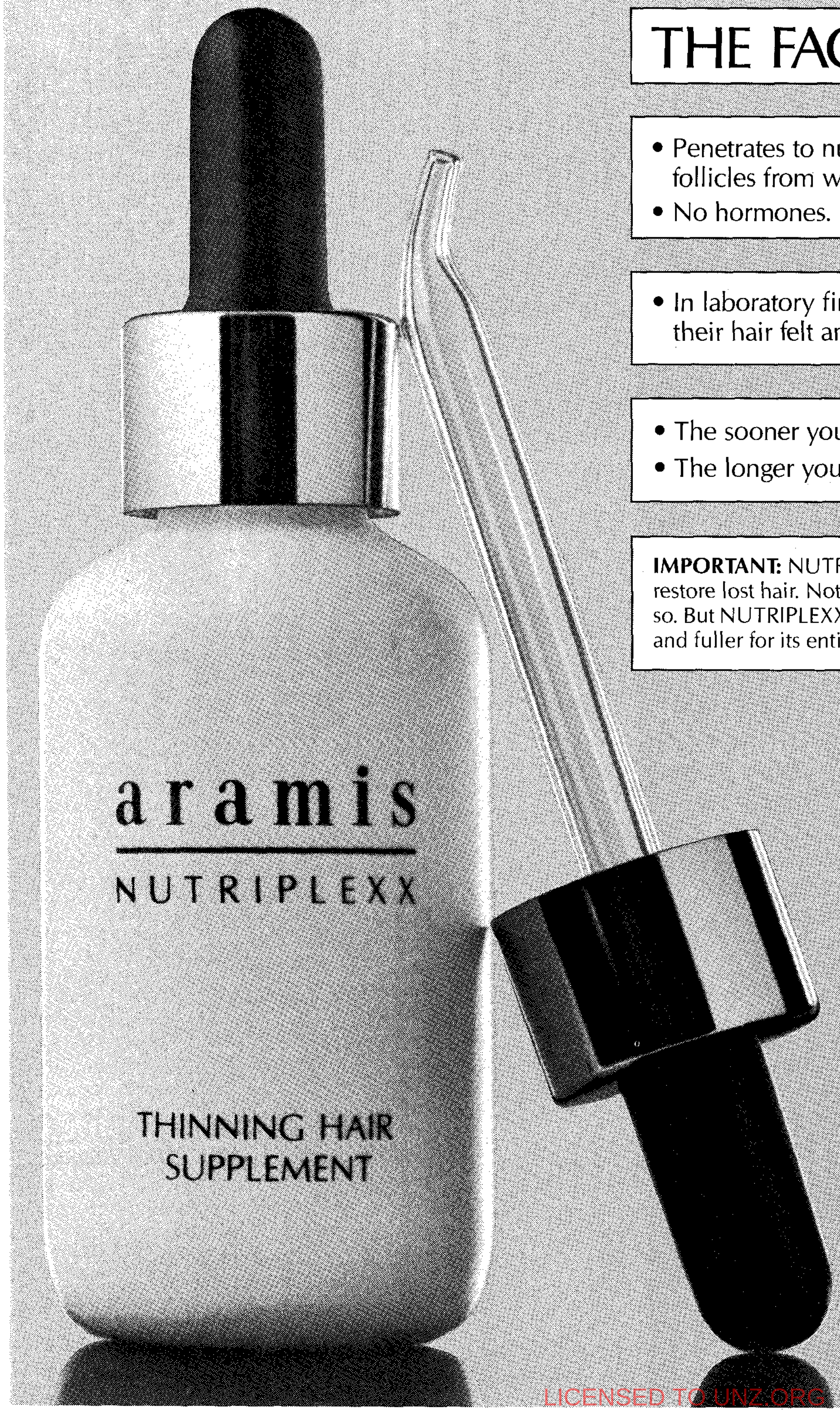

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hair colorant eight times a year. Although the salon mentality reigns in Manhattan, nationwide a majority of color transformations take place at home.

As for demographics, hair coloring knows no boundaries, though the products generally sell better on the West Coast, where the blonding tradition was born. Men account for only about 10 percent of sales; blacks use colorants at rates only slightly lower than whites and as a group favor dark browns, blue-blacks, and reddish shades; Hispanics tend to buy more hair coloring than other women and favor red tones. Of all women who color for reasons other than covering gray, most choose a lighter look.

For centuries, women used powders, oils, hennas, and organic substances like goat grease to color their hair. In America at the turn of the century, hair coloring was still a dark art—performed furtively in the rear of salons in an all-day procedure in which a woman was never sure of the outcome. Clairol changed that when founder Lawrence Gelb bought a formula from a French chemist that produced softer, more natural tones that were more predictable. The company promoted the benefits of "permanent color" without ever conjuring up the fearsome word "dye."

It took Clairol's chemists seven years to create a colorant, called Miss Clairol, that involved only a single twenty-minute step. In 1951, the company introduced a lightener called Lady Clairol, a name carefully chosen to give an aura of elegance and dignity, and counter the negative image of the dyed blonde as a fast, aggressive floozy.

Hair coloring remained for the most part an experience a woman shared only with her hairdresser, until the early fifties, when a colorant named Tintair came out, which could be used at home. The product eventually bombed, but not before persuading Clairol to launch Miss Clairol in the consumer market, with its "Does she . . ." written by Shirley Polykoff, then at Foote, Cone & Belding. Wholesome-looking women were chosen for the ads to reinforce the girl-next-door image. The result: Clairol struck platinum.

The industry took off in the sixties, when inhibitions—including those against hair coloring—vanished. The introductory campaign for Loving Color was "Hate that gray? Wash it away." Lady Clairol joined in short order with "Is it true blondes have more fun?" and "If I've only one life to live, let me live it as a blonde." In 1962, Helena Rubinstein offered the first shampoo-in hair color for home use, Tintillate. Clairol caught up four years later with Nice 'n Easy's "The closer he gets, the better you look." In 1970, it was traded in for "It lets me be me." Along the same lines, Loving Care told women in 1974, "You're not getting older, you're getting better." And Meredith Baxter-Birney cooed, "It's more expensive, but I'm worth it," in 1976 for L'Oréal's Preference.

But women of the Me Decade—with its emphasis on ecology and everything natural—were turned off by hair coloring. The government raised concerns about cancer-causing ingredients in some of the formulas, which were then revised and promoted with new advertising, much of it bland. Rather than splitting hairs, the ads sounded uniform. The companies continued to reposition themselves—as at-home professional treatments or ammonia-free coloring—and colorlessly promote their products into the early eighties. "If blondes have more fun, what do ultra blondes have?" asked Clairol's Ultra Blonde.

The advertising was meant to build confidence and inspire hope. "Hair color is an emotional topic with tremendous depth of feeling," says Weiss. "On the whole, women don't like their hair. This is a category built on the grass-is-greener phenomenon." In 1985, hair-color companies spent $60 million encouraging women to choose new looks. Colorific and Pazazz took the music-video approach; Nice 'n Easy favored a spot in which a woman finishes her work, prepares dinner for the in-laws, and still has time to color her hair.

Clairol and L'Oréal are fighting it out with blonde goddesses: Linda Evans for Ultress and Cybill Shepherd for Preference. Between them, the two companies dominate the industry, and after eighteen years of fierce competition, L'Oréal has managed to snag about 25 percent of the market. L'Oréal claims its users are urban and sophisticated—"the silk-blouse audience," says Weiss—while Clairol users tend to be middle of the road. The catfight, played out in the media, has cost them untold millions—Clairol spent $12-million in 1985 alone launching the Ultress campaign.

Says Evans in all her gracious beauty, "Let's face it, 40 isn't fatal." Shepherd, teasingly sprawled in a swivel chair, confesses to viewers, "Some people say I'm attractive. I agree. I owe that to my mother and father. But how I take care of that is up to me."

Shepherd takes care of it with help from a bottle, as do millions of American women. While that's hardly new, the fact that they can reverse their decisions is, and the colors they're choosing have changed. But vanity hasn't. A generation ago, a Long Island housewife was charged with defacing her driver's license, changing the description of her hair color to match her looks. (Several states no longer require that description.) The judge dismissed the case, affirming a woman's right to plead the Fifth when asked, "Does she or doesn't she?" ■

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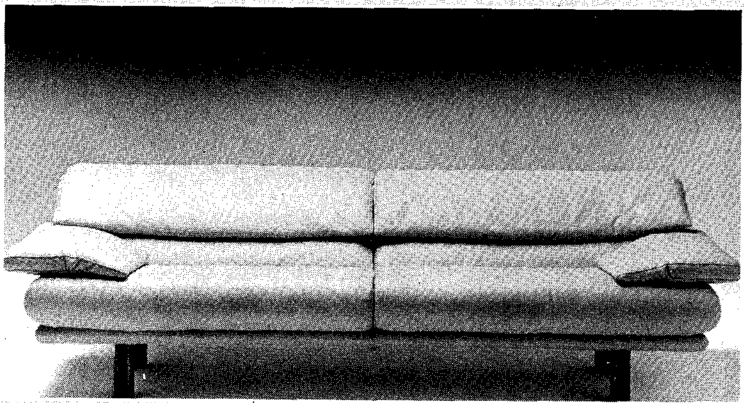

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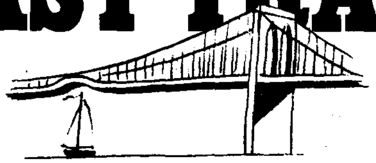


DESIGN NEWS

Licensed to Chintz

DO DESIGNERS KNOW A DADO from a doorknob? A group called Interior Designers for Licensing in New York wants to make sure, by having designers licensed the way architects are. IDLNY believes regulation would protect consumers, but others feel that licensing design is like licensing rock and roll. Here's what some prominent designers think.

☐ Mark Hampton: "Licensing has nothing to do with taste. I've worked with people whose minds would be dried up by this bureaucratic nuisance. It's part of the malpractice mentality."

☐ Mario Buatta: "The interior designer needs to be protected. So many people in the field aren't professional. This will make people more aware. When so-called decorators make mistakes, the client is the guinea pig."

☐ Susan Freedman of Clarence House: "Licensing would be fabulous for our industry. So many people don't know the difference between a chintz and a wool. We're an industry that deserves to have professional standing."

☐ John Saladino: "Licensing is the best way to separate the caviar from the lumpfish—people who have chosen to be decorators between marriages, or as something to fill time in their dotage. Decorators aren't just people who walk on Third Avenue with shopping bags full of the latest wallpaper." ELYSE MALL

BRIEF LIVES

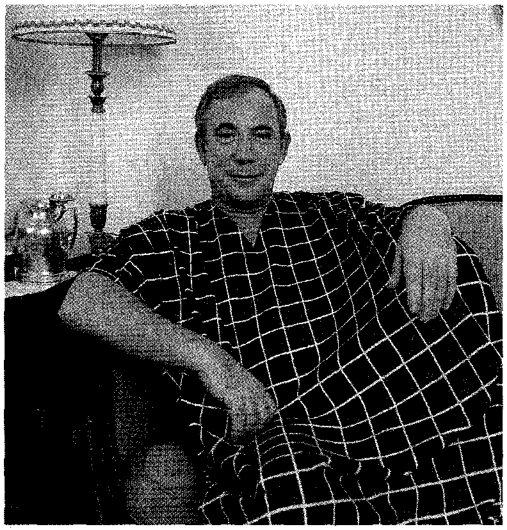
STAR MAN

"EVERYONE SEEMS EITHER TO HAVE A hangover or to feel let down, slighted or manipulated. . . . Close friends cannot wait to remind you of what you did wrong. . . ."

"You [are] tired, listless, and certainly not in the mood to put up with nonsense. . . ."

"Personally and professionally you have been through the mill. . . ."

No wonder Patric Walker's horoscopes have become a New York obsession: Far from the glad tidings of most astrology columns, Walker's *Town & Country* horoscopes—which are eagerly passed around in offices all over town—are tough, blunt, and world-weary. But Walker in person is none of these things.



Astrologer Patric Walker: A New York obsession.

"I don't think I write negatively at all," says Walker, 56, cheerfully sipping cold coffee at the Algonquin during a visit from his home on the Greek island of Rhodes. "If I have a fault in writing, it is that I'm too brutally honest. But what's the point in promising all sorts of wonderful things? All I'd do is build someone up to let him down."

Many people who believe in astrology dismiss horoscope columns because they are so general. "Of course it's impossible to be accurate for the total population," says Walker, who appears daily in papers around the world but attracts the most attention with his monthly columns for *Town & Country* (and, under the name Celeste, for *New Woman* and *Harpers and Queen*). He is known for uncanny accuracy because, he says, he watches "the slow-moving planets more than many astrologers—Saturn, Uranus, Neptune, and Pluto create the challenges."

Born to British parents in Hackensack, Walker was raised in Yorkshire. In 1953, he moved to London, where he met an American astrologer named Hélène Hoskins. Walker knew nothing about astrology—but he was fascinated by Hoskins, who later wrote for *Town & Country* and *Harpers and Queen*. Hoskins taught Walker to set up charts and interpret planetary movements and helped him find work; when she retired, he was hired to replace her.

For seven years, Walker has lived alone, in a village on Rhodes. His bedroom window faces the ancient temple of Athena, goddess of wisdom. "I went there on holiday and knew instantly that this was where I wanted to be," says Walker, who rises before the sun to write his columns. "You can totter down to the café, and the world is going on around you. I know every face, who gets on with whom and who doesn't." And deep in the community of Greek village life, Walker continues to write horoscopes that speak to the anonymity of New York City life.

EDITH NEWHALL

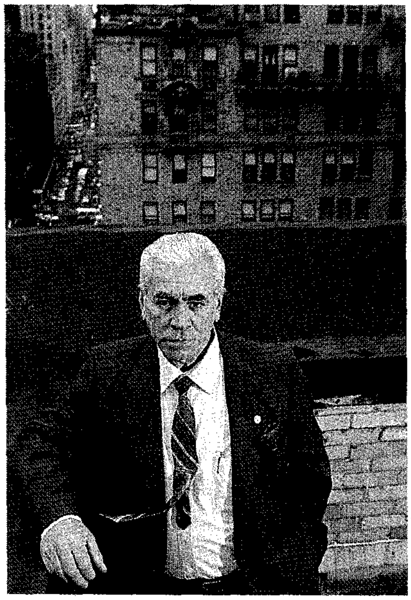
Photograph by Dana Fineman/Sygma. Illustrations: top, Guy Billout; bottom, Anders Wenngren.

NEW YORK JOURNAL

UP ON THE ROOF

"I SHOULDN'T BE showing you this," says Angel Abreu, the superintendent at 485 Park Avenue, as he steps inside his penthouse. His bathroom is bigger than my apartment; the sink fixtures are gold-plated. "I couldn't believe it, either," says Abreu, a stocky man with thick, silver hair. After working for ten years as the building's doorman and then back-elevator operator, Abreu became the super two years ago, and was given rent-free use of a three-bedroom penthouse. He makes $436 a week, but from his apartment he can look down on some of the wealthiest people in New York. "For 25 years, my family and I had to live in Brooklyn," he says. "It was a nightmare with the drugs and gang wars. Now everyone treats me like a millionaire."

City regulations protect supers from being dumped into dark basement apartments, but it was the co-op boom that really changed their fortunes: Co-op sponsors discovered that smallish, sometimes leaky penthouses were no longer as desirable as they once had been, and co-op boards discovered the value of a contented super. So supers were given use of rooftop apartments—sometimes places were built for them. As one co-op board's memo put it, "If you chose to provide more . . . space for the building superintendent by erecting an apartment on the roof, you would not be breaking new ground."



Abreu on his Park Avenue terrace.

Superintendent Clyde Muir, at the Excelsior on East 57th Street, lives in an apartment with twelve-foot ceilings and a view in three directions. Rick Delacruz, the super at 1050 Park Avenue, gave up a Hamptons home and a riding academy he owned to take his job—and the penthouse that came with it. When his work lost its luster, the co-op owners built him a greenhouse.

"It's amazing how people's attitudes change when they own their apartments," says Daniel Rose, chairman of the Real Estate Board of New York's housing committee. "[Co-op boards] are forced to entrust capital assets worth tens of millions to their supers. It turns these guys into real power brokers."

"My super's apartment is probably worth more than mine," says Paul McHugh, a Merrill Lynch vice-president who lives in the East Eighties. "But if a pipe bursts, who else could I turn to? Do you have any idea what it's like watching your parquet floors buckle?"

Some supers are de facto building managers: Bill Mannion, the longtime super at 25 Sutton Place South, was in charge of 25 men and 321 units. Last year, when a tenant died, Mannion was asked to attend the reading of her will. He went to the lawyer's office and found she had left him her $500,000 apartment. MARK GILL

CHOW

Café Society

LAST YEAR'S GRAZING food is this year's café fare. Adopting a café atmosphere—but not the quiet reading and sipping that once went with it—four well-known places have opened café annexes, with scaled-down menus, small portions, and prices up to 50 percent below normal.

The Arizona 206 Cafe, which opened in January at 206 East 60th Street, offers smoked and grilled "Cornmeal Country" food (fried oyster tortillas, hickoried duck confit) at $8 to $12 a plate. At Café Batons, 62 West 11th Street, André Sfez copied Primi, in Santa Monica, to create a menu that is "California, Italian, and Chinese, but all hors d'oeuvre."

"You can come in and eat anything," says chef Leslie Revsin of the Grill at Argenteuil, 251 East 52nd Street. Revsin has updated the Grill, offering charred tuna, lamb with pinto beans, and other meals that can run $70 per couple.

Michael Tong lopped off a room from Shun Lee (43 West 65th Street) to create a stylish black-and-white-checkerboard café. Hoping to attract young West Siders who "don't want to spend a lot of money," Tong serves "little dishes"—dim sum and stir-fries—priced by the plate: "Think of it as Chinese tapas." JANE FREIMAN

A café in Arizona.

PRICES

HERE'S WHAT ORIENTAL RUGS cost around town these days:

☐ Late-nineteenth-century silk Persian Tabriz rug, at Christie's East (219 East 67th Street), estimate from $60,000.

☐ Hand-knotted wool-and-cotton Tabriz, at the Ghiordian Knot (1050 Second Avenue), $50,000.

☐ Hand-knotted silk Persian Qum, at Einstein Moomjy (150 East 58th Street), $39,995.

☐ Power-loomed Chinese-style rug, Belgian-made, at ABC Carpets (888 Broadway), $179.

Photographs by John S. Abbott.

CITYSCAPE

Razing the Palaces

So long, State.

WHEN THE LOEWS STATE theater, on Broadway at 45th Street, closes its doors this week, one of the city's last grand movie houses will be gone for good. Less than two weeks ago, the RKO Warner (born as the Strand more than 70 years ago, on Broadway near 47th) was closed as well; both theaters will be torn down to make way for skyscrapers.

Few will miss the State or the Warner as they exist today: Both theaters have suffered harsh movie-house indignities, having been "twinned" and modernized until the glamorous past was lost behind layers of paint and mirrored paneling. But when they are razed, only two of Times Square's giant prewar theaters will remain—the old Rivoli (now split into the UA Twin) and the Criterion Center (now a "sixplex")—and these on sites that look suspiciously underdeveloped. The Ziegfeld and the Loews Astor Plaza, put up in 1969 and 1974, are the only large, single-screen movie houses still in regular operation.

Built in 1921, the Loews State was "the top vaudeville house on the street," says Ted Arnow, a Loews executive for more than 50 years. "Anytime movie personalities were in town, they went to the State—Judy Garland, Clark Gable, Jean Harlow, James Stewart, Lassie. We used to have 26 ushers, all of them wearing white gloves." When *Some Like It Hot* opened in 1959, Marilyn Monroe rode up on a fire truck and Broadway was closed to hold the crowds.

Both Loews Theatre Management and Cineplex Odeon (which operated the Warner) say the high rises built on their sites will have multi-plexes. The companies are known for their comfortable, state-of-the-art theaters, but new movie houses just can't compare with those huge old screens. "There's an excitement about watching a movie on a big screen that no other art form has," says *New York*'s David Denby. "When people are confined in little theaters, with sound spilling over from the next screen in the multiplex, you lose the magic."

The State and the Warner were robbed of their magic long ago. But Judy Garland, at least, is still playing to devoted fans uptown at the Regency. HOWARD KARREN

OVERHEARD

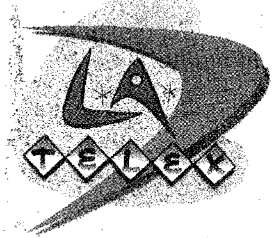
KINDERGARTNER: "I GOT TWO mommas and two poppas."

Kindergartner's mother (to another mom): "He's got four sets of grammies and grandpas too."

Second mother: "Mine has *eight* sets of great-grammies and -grampas. Except a couple have died."

RUTH GILBERT

PARTY BY PHONE



'HELLO?" SAYS A MAN on the phone.

"Hi!" says a child. "What's your name?"

"Maisha!"

"Where do you live?"

"Brentwood!"

"Oh. I live in Las Vegas."

"You're kidding," says a woman.

"What's your name?" asks the man.

"Micki."

"Micki, can I call you?"

"Why not?"

"Can I call you, too?" asks another voice.

"Why not?"

Micki gives her number a dozen times—a typical call on one of Los Angeles's faddish new "party line" conference calls. The lines are open around the clock, and eight "phone partiers" may be on at any one time, each paying up to $2 for three minutes of chatter.

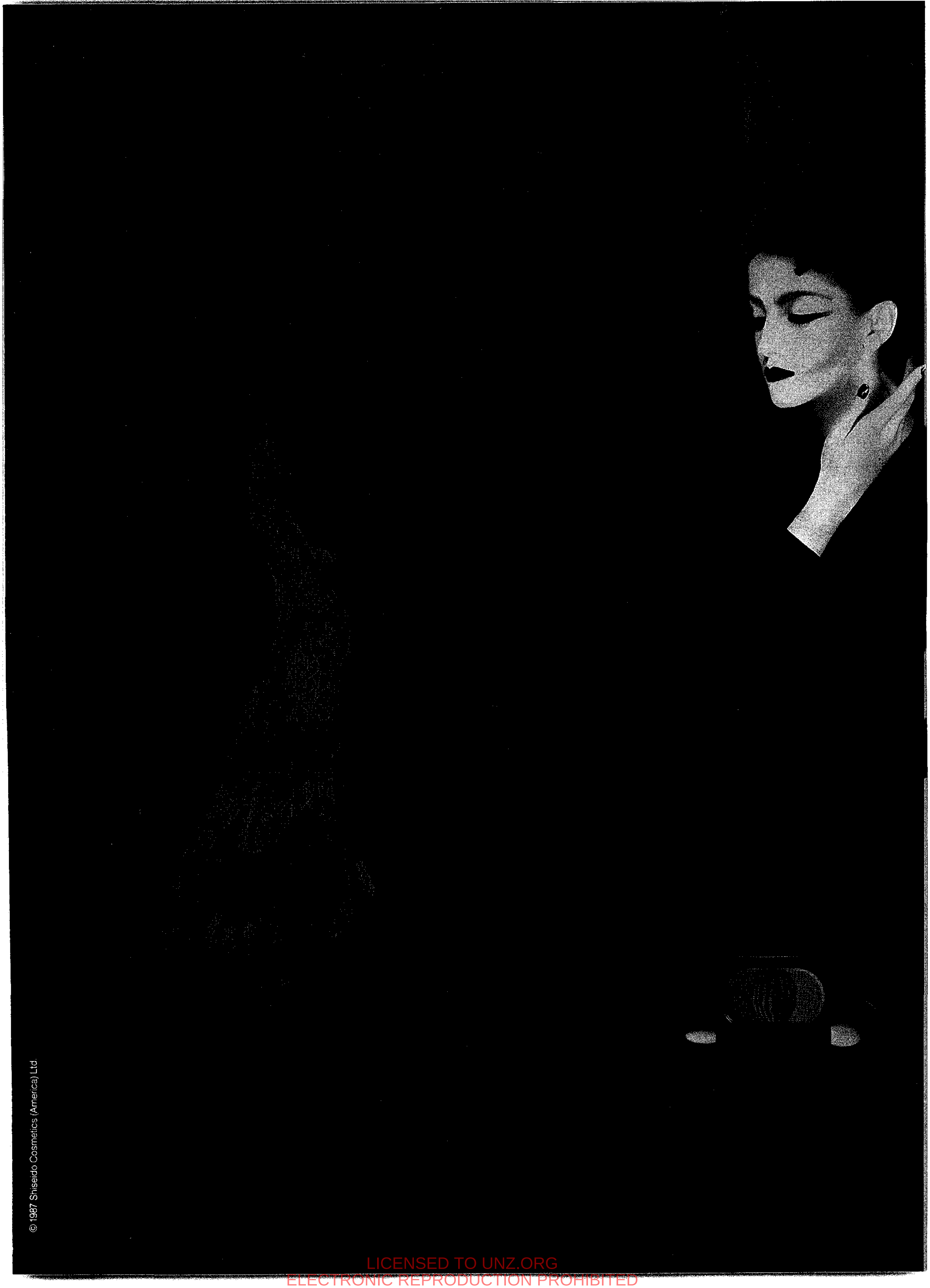
Micki and her phone friends have called every day since Christmas, when the fad heated up. Sometimes they just talk, and sometimes they arrange get-togethers. Party-line numbers used to be swapped in high-school notes, but ads now appear in newspapers and on TV and radio, aimed at bored kids and lonely singles ("You might meet the man or girl of your dreams," says one spot). Pacific Bell takes a cut from each charge, and has received protests from parents who wave $120 phone bills and wonder if the calls may lead their children into danger. So Bell requires party-line advertisers to mention cost (and, on TV, parental permission).

Other phone companies are opening party lines: New York Telephone has applied for lines in Nassau and Suffolk.

Micki and friends, meanwhile, are convinced that the party will never end. "When I was a kid, it was prank calls," says one partier. "And in college, we had this busted phone line that beeped, but in between the beeps you heard conversation, and we'd say, 'Are . . . there . . . any . . . guys . . . on . . . this . . . line?' So, like, I arranged to meet this guy, just to check him out, and he turned out to be the president of the Beta house!"

"There's nothing *dangerous* about this," Micki adds. "I mean, you can tell by someone's voice if they're weird." JENNIFER ROBERTS

Photograph © 1987 by Frederick Charles. Illustration by Susan Faiola.



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RUTH RECOMMENDS

BY RUTH GILBERT

You need a break from winter now, so head for the New York Botanical Garden, where it's springtime every day. Until March 29, the Haupt Conservatory is bursting with fragrant spring flowers.

'COASTAL DISTURBANCES'

Annette Bening and Timothy Daly star in Tina Howe's very successful Off Broadway show, which has moved to Broadway's Circle in the Square. It's previewing now and opens March 4.

'OVER THE TOP'

This time, Sylvester Stallone's into arm wrestling! Here he is pitting his will against the raw strength of Rick Zumwalt in a championship bout. The film is at the Criterion and other theaters.

'CANDID PHOTOGRAPHS'

The darling picture above was taken by the happy subject's mother in 1918. It's at the Light Gallery, along with photographs by Howard Frank, from February 19 through April 4.

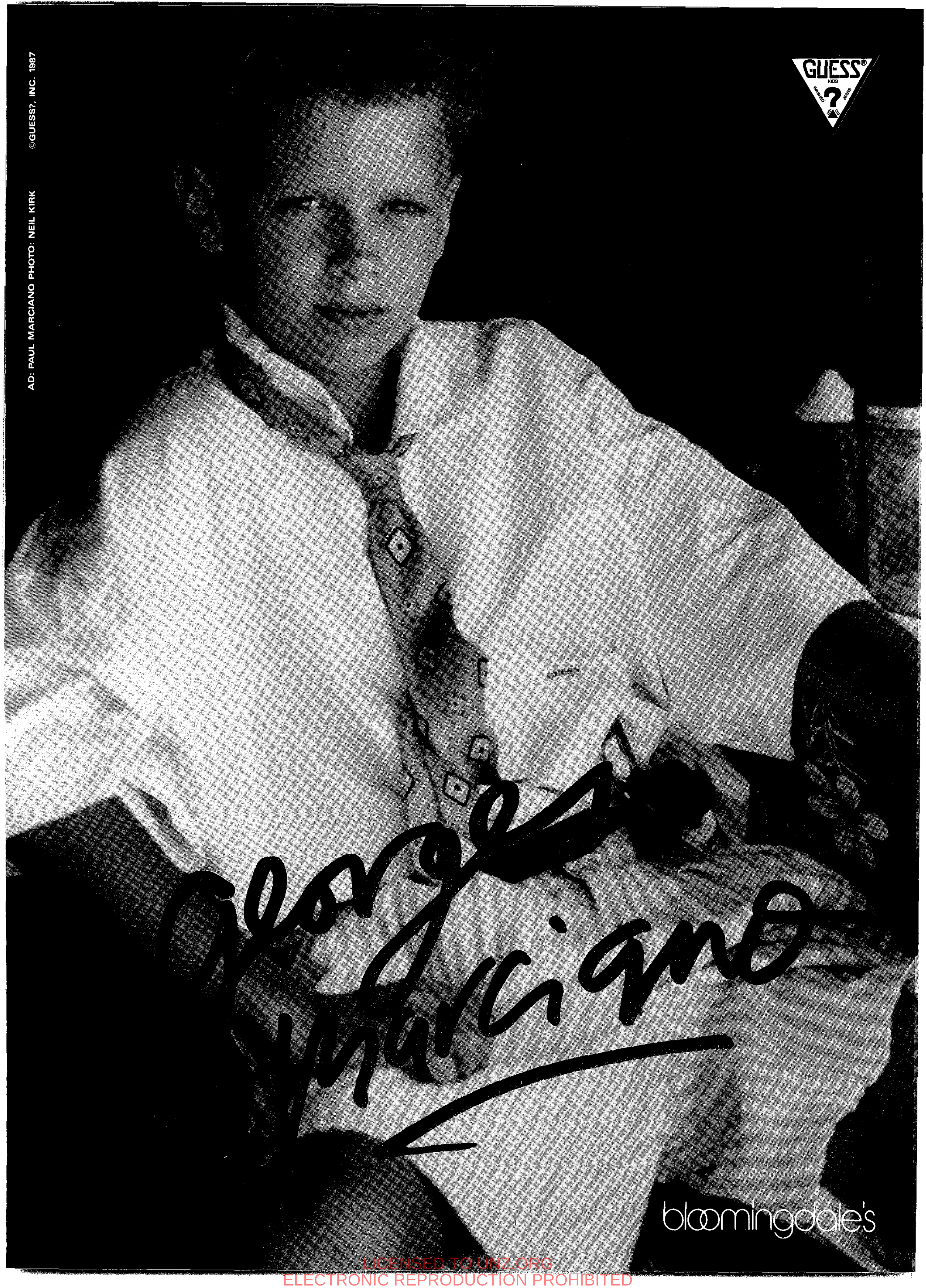
YMA SUMAC

Her five-octave vocals have delighted and even alarmed audiences all over the world. Now she's back in New York, after thirteen years, at the Ballroom February 17 through March 7. Welcome back, Yma.

'HUNTING COCKROACHES'

Below are Ron Silver and Dianne Wiest as Polish expatriates caught up in the hunt. The Manhattan Theatre Club production is at the City Center Stage 1 through March 22.

Photographs: top left, Martha Swope Associates/Susan Cook; center, Howard W. Frank; bottom right, Gerry Goodstein.


GUESS® KIDS WASHED JEANS
GUESS
Georges Marciano
bloomingdale's

AD: PAUL MARCIANO PHOTO: NEIL KIRK ©GUESS?, INC. 1987

THE BATTLE

HOW THE MIDWEST TOOK OVER NEW YORK'S CITADEL OF CHIC

THE FOUNDER BECAME INSTANTLY FAMOUS BY INventing the feather boa. His successors operated the store with such aplomb that the Duke of Windsor warehoused his clothes in the fur vaults. Then, with the business in decline, a 31-year-old woman with a single year of retailing experience became president. Geraldine Stutz introduced a new generation of international designers, turned the first floor into a swanky, trendsetting "Street of Shops," and almost overnight positioned Henri Bendel as the only possible store for a more contemporary aristocracy—small-boned women who lived for style.

Those customers have been bemused and angered by some of the changes at Bendel's over the past year. There was that pajama-party window display with a mannequin in garter belt and dark stockings, flat on her back, legs propped up on a couch. More mannequins turned up for the first time in the chic Street of Shops. Before Christmas, the stylish stationery nook to the left of the main entrance offered cashmere sweat-

John S. Abbott

THE LIMITED'S CHAIRMAN, LESLIE WEXNER.

OF BENDEL'S

BY JESSE KORNBLUTH

ers at Crazy Eddie prices. And now music is piped through the store.

These curiosities have been matched by baffling administrative changes. A year ago, a profitable catalogue so enjoyable to read that it generated fan mail was abruptly terminated. Last fall, a sales transaction could take half an hour; last summer, if you asked for an application for a Bendel's charge card, store personnel said they had none. Small wonder that in September angry letters started flowing into Bendel's, many on the order of "I will never shop here again."

Behind those baffled and hurt feelings is a fascinating takeover tale at perhaps the most glamorous store in America—a case study worthy of the Harvard Business School of what happens when the mass-market culture of mid-eighties retailing engulfs a one-woman enterprise renowned for its quirky individualism.

The story began auspiciously enough in October 1985, when Leslie Wexner, the 49-year-old founder and chairman of The

Gerd Ludwig/Visum

FORMER BENDEL'S PRESIDENT GERALDINE STUTZ.

THE BLOODY CLASH OF CORPORATE CULTURES OBSCURED THE GOOD STUTZ AND WEXNER WANTED TO ACCOMPLISH.

Limited, bought Bendel's. A man who runs a $3.1-billion, 2,682-store empire does not usually buy a single-store business without wanting to expand it. But as he took the Bendel's name national, Wexner promised, he wasn't going to change a thing on West 57th Street. "We'll come in every once in a while," he told about 250 Bendel's employees that October, "just to say hello and see how things are going."

And then the changes began.

For employees, the biggest and most dramatic of those changes occurred last July, when Geraldine Stutz, the store's president since 1957 and a managing partner since 1980, left Bendel's. Whether she resigned or was forced out, her departure was a foregone conclusion—in the ten months she worked for Leslie Wexner, he never once took her phone calls or answered her memos. By December, whether by Limited intent or by circumstance, Bendel's was a Stutz-free environment in which only a few of the twelve or so executives who had worked closely with her remained.

For Bendel's customers, the transformation is still unfolding. In the near future, Lee Bailey, a longtime Street of Shops fixture, will be leaving the store. But already, the changes in customer service and merchandise presentation have been so stunning that in eighteen months The Limited has obliterated all traces of the old, elitist Bendel's image. Some feel this was deliberate—that Wexner, who had recently been rebuffed in his bid to buy Carter Hawley Hale, which owns Bergdorf Goodman, was determined to show snooty New Yorkers how retailers from Columbus, Ohio, can squeeze huge profits from even the most specialized of specialty stores. Others feel the chaos at Bendel's was accidental—that Limited zealots, high on the gospel of Systems, didn't know they were destroying the identity of the store they'd come to help. But everyone who worked at Bendel's or labored on The Limited's transition team agrees on one point—there was a bloody clash of corporate cultures, retailing philosophies, and personalities at Bendel's that obscured whatever good Leslie Wexner and Geraldine Stutz intended to accomplish.

The changes have been so stunning that in eighteen months The Limited has obliterated all traces of the old, elitist Bendel's image.

HENRI BENDEL

SITE OF THE BATTLE.

No matter what else a corporate culture may be, it's an expression of the values of the chief executive officer. Particularly in the months after a takeover, those values come under scrutiny. Does he require allegiance from his new employees? Is he willing to learn from them? Or does he feel comfortable only around people who know him well?

Because of the myriad pressures on a CEO, he's rarely able to give direct answers to those questions. Instead, they're communicated by the people who lead his transition team. Right or wrong, that team carries his proxy.

Leslie Wexner ("The Bachelor Billionaire," *New York,* August 5, 1985) has always been clear about the primacy of human relationships in business. "You're not here to serve us," he likes to tell his staff. "We're here to serve you." He seems to mean it. He calls employees "associates" and over the years has given enough stock to employees to enable some of them to retire with $500,000. The health plan is extraordinary. And everyone who works for The Limited for even a week gets a shot of the relentlessly positive Wexner credo: "Trees *can* grow to the sky."

At Bendel's, Geraldine Stutz was equally clear about the importance of people. Without exception, employees who worked closely with her say, "We were a family." It was a family in which everyone felt special—as would any employee anywhere who was addressed as "Miss" or "Mr." by the CEO. And Stutz was not just concerned with her own people. She served on arts boards, sent out hundreds of gift packages of Bendel's soap to a vast network of friends at Christmas, and, in the first celebrity advertisement for the American Foundation for AIDS Research, stood proudly next to Perry Ellis. On and off Seventh Avenue, she is widely perceived, in Oscar de la Renta's phrase, as "Mother Teresa."

It was precisely Stutz's concern for others that led her in 1985 to accept Wexner as a suitor. There had been some difficulties in the Bendel's partnership

Photographs by Dana Fineman/Sygma.

Stutz liked "dog whistle" fashion—clothes with a pitch so high and special that only the most sophisticated woman would hear their call.

THE STREET OF SHOPS.

that year, and a new ownership arrangement seemed desirable. Linda Beltramini, a deal-maker who had negotiated the 1980 deal, returned to outline three possibilities: a leveraged buy-out, a sale that would end Stutz's career at the store, or a sale that would allow her to continue as president. Stutz favored the last possibility—despite advice that this scenario would probably end unhappily.

Beltramini had no trouble attracting potential buyers, among them Leonard Stern, the owner of Hartz Mountain. He wanted to move the store to a new building he was putting up at 61st Street and Madison Avenue; as for Stutz, sources say, he wanted only to deify her. Wexner, in two meetings, was even more persuasive—he had the infrastructure Bendel's would need to expand gracefully. And so Stutz and her partners sold him the store—but he didn't pay just the announced $2.4-million and a three-year, $800,000 note. Wexner also signed a fifteen-year lease that will cost him close to $25 million.

At those meetings, it's said, there was no discussion of the chasm between Wexner's and Stutz's fashion philosophies, which is, even from far away, big enough to drop a size 16 through. The Limited takes its name from the concept of Wexner's first store, a sportswear shop geared to the suburban woman that he opened in 1963. Fashion originality was never Wexner's priority. His genius lay in the conceptual retooling of the mechanics of retailing. He built The Limited on two fresh and interlocking strategies: Jump on emerging trends and knock off that sportswear at low cost, then deliver those clothes to an ever-multiplying galaxy of stores faster and at prices better than those the customer can find elsewhere. "Our strength," says The Limited's executive vice-president of organizational development, "is execution."

The store Wexner bought, in contrast, has been all about high fashion from the day it was founded in 1896—by a man named Henri Bendel—as a Greenwich Village hat shop. Geraldine Stutz, who'd worked mostly as a fashion editor at *Glamour* before coming to Bendel's, considered it her mission to take high fashion to an even higher pitch. "I am Jesuit-trained, and I had a lot of logic courses taught by a brilliant and hard-nosed Jesuit who always suggested that one should tackle problems directly," she has said. "When I thought, 'What kind of store do I want?' the only kind that made any sense was one for women like me. So Bendel's is a personal projection not founded on merchandising principles."

Stutz's affection for what she calls "dog whistle" fashion—clothes with a pitch so high and special that only the thinnest and most sophisticated women would hear their call—could have been useful to Leslie Wexner if he wanted Bendel's to be a design lab for other Limited-owned stores. But Stutz's and Wexner's differences in fashion philosophy were really about the old question that is fashion's true subject: What do women want?

This was the question Stutz considered in 1957. Almost 30 years later, she saw no need to think about it again—Bendel's was grossing $26 million a year in a building no bigger than Ralph Lauren's Rhinelander mansion. That volume might not be astronomical. It represented, however, one of the highest grosses per square foot of any retail store in the country. So for Stutz, the thing to do was keep on trusting her sophisticated, elegant self.

Wexner's views on selling clothes to women were also formed decades ago, though not by him. "[Charles] Revson said women all hope they get laid, and I agree," Wexner told *Fortune* in 1985. "They're sensuous. They're different from men. They dress to please men. . . . That's why uptight women stockbrokers will put on a G-string when they get home."

There, right there, is an accident waiting to happen.

THE FIRST CLUE TO WHAT WAS TO HAPPEN AT Bendel's came around the time of the buy-out, when Stutz and Wexner appeared at the same party at Maxim's. *Le tout* New York greeted Stutz. Fewer people seemed to recognize her vastly wealthier, more successful employer. "I watched him watch her getting all that attention," a guest recalls, "and I knew it wasn't going to work out."

The second clue arrived at the store, just before Christmas, 1985. "The Limited's representatives showed up to begin our conversion to their computer systems," recalls a high-level Bendel's veteran who didn't survive the transition. "They didn't introduce themselves—which was strange to us. And they didn't ask anyone what his or her job was."

But no retailer dares antagonize his employees during the Christmas season. And so it wasn't until January that The Limited's plan for Bendel's began to unfold.

The first announcement concerned the catalogue. Five years earlier, Beltramini had arranged for Stutz and a consortium of private investors to buy the store from Genesco. Stutz liked her new partners—they weren't retailers, and they didn't meddle—but she knew they were understandably eager to maxi-

BEFORE SHE WENT TO EUROPE, STUTZ WROTE WEXNER SUGGESTING THAT THE LIMITED BUY OUT HER CONTRACT.

mize profits. The traditional route to making more money is expansion, so Stutz and Beltramini toured the country, looking for cities in which Bendel's branches might thrive. Stutz's conclusion was that creating more stores wasn't right for Bendel's but mail order was. So she asked Patricia Tennant, who'd been at the store since 1962, to start a catalogue.

On the strength of a successful test mailing, Stutz moved the warehouse from 57th Street to Long Island City, where it could service the mail-order business as well. Soon, she had such high hopes for the catalogue that she called it Store II. "The first three catalogues were nothing short of extraordinary," says former Bendel's catalogue consultant Jim Alexander, who also consults for Tiffany & Company and Coach Leatherware. "In three or four years, I felt, the catalogue could do $25 million. If that had happened, mail order would probably have become more profitable than the retail operation."

In 1985–86, however, the catalogue was just starting to make money. The last issue, former staffers estimate, made $125,000. But Stutz's controller, who was later fired by Stutz and reinstated at the request of The Limited, thought it had actually lost money. And in January 1986—two months after Wexner told a New York *Times* reporter, "The expansion of Bendel's existing mail order business is a distinct possibility"—the catalogue was discarded. "They never told us directly," says a former employee who worked on the catalogue. "It was just 'We're not doing one this summer.' But we knew. And we were all devastated."

Next came the announcement that the store was being converted to The Limited's inventory-control system. "We were ordered to change the department, classification, style number, color, size, and vendor on every piece of merchandise in the store," says one of the former executives who worked on the project. "Everything had to be done in time for the January inventory—seventeen days from the day they announced the change. We had every imaginable problem. There are 100 colors on the Limited color sheet, but they were colors we'd never seen. I mean, was a $12,000 Zandra Rhodes dress *really* hot fuchsia?"

From the start, Bendel's employees considered this project a setup. "How could it not be," one asks, "when Wade Buff [the vice-president of administration who was The Limited's operations executive at Bendel's during the transition] took a vacation at that time? And we didn't get the tickets until seven days before the deadline!"

But if The Limited wanted Bendel's workers to fail, they miscalculated. "We worked seven days a week until midnight," a former executive reports. "We finished fifteen minutes before the January inventory, converting 107,000 pieces of merchandise in seventeen days. The Limited people couldn't believe it. The only thing they had to complain about was that the inventory, which should have taken three and a half hours, took seven."

THE LIMITED'S NEXT CONVERSION WAS LONG OVERdue. Bendel's was one of the few stores in New York that still had sales personnel send each sales record and payment through pneumatic tubes to a centralized cashiers' office. Sensibly, The Limited ordered cash registers for every floor. But the registers didn't work at first. Then employees had to be trained to use them. Throughout this period, former employees say, The Limited's representatives seemed to believe that manning a register required only numerical ability—"kids' work," Wade Buff called it, a remark that came close to provoking a human-rights suit against the store. (Buff denies saying this, and says he never heard of any suit.) The Limited's attitude ensured that people from the accounting office would be assigned to those registers.

This was a significant mistake. Bendel's had long been known as a store with great service. But charge transactions still had to go upstairs via the tubes, and customers experienced unusual delays at the new computerized registers. As they waited—and waited—they found themselves confronting employees untrained in customer relations and unfamiliar with the system. "Every possible disaster occurred," a former employee says. "Some people got so exasperated they took merchandise without paying. Others just left. Miss Stutz came in one Saturday, saw what was happening, and declared the system unworkable. For that day, the cashiers kept their registers open and made change out of the drawer."

It is possible, in the first few months of the transition, that shoppers didn't notice that anything was different. The store had long been notorious, as one competitor remarks, for buying "half a dress," and under The Limited's ownership it was still understocked. The Street of Shops was, as Stutz dictated, devoid of mannequins. And there was still no music above the first floor.

ALL THIS SOON BEGAN TO CHANGE. MUSIC PERMEated the upper floors. Display director Danuta Ryder produced mannequins topped with balls of yarn that were pierced with knitting needles; staffers called them "yarnheads," and openly mocked them. They were followed by mannequins that, some employees thought, looked like transvestites. "They put a $2,000 Jean Muir suede jacket on one," a former employee says. "Then they turned it and set it so close to a mirror you couldn't see the front of it at all."

A recent arrival at Bendel's, sportswear buyer Karen Sands, went to Europe on a buying trip with Stutz last March. "One night at dinner in London, she came in raving about Workers for Freedom," Sands says. "The next day, we were the first people in. We bought 36 pieces each of a number of blouses—a good, confident order. If she had difficulties, she didn't confide in me. She was completely professional."

But those who were privy to meetings in Stutz's office were by spring aware of her unhappiness. "I can't believe the way they're doing things," she told Gene Rodgers, her traffic manager. "I'm livid." And powerless. When The Limited decided to close the warehouse and fire the receiving department en masse, Stutz was not party to these decisions. With her staff, she was distressed when The Limited fired the director of supplies and, in short order, the store ran out of toilet paper, letterheads, and telex paper. Her sole involvement in the firings was to ask for a list of the people The Limited intended to dismiss. "She said she wanted to be the one to tell them," a close associate recalls. "It wasn't difficult for her—if people were happier to be going elsewhere, she was happy for them."

A number of the firings took place in the basement, where The Limited had installed one of its own, Joy Amour, as building manager. Amour is all business—and, according to her detractors, so loyal to The Limited that her ration of voluntary "Good mornings" was parceled out only to fellow members of the transition team. Amour asked the man whose sole function at Bendel's was to change light bulbs to complete that job by noon so he could work in the shipping department in the afternoon. (He wasn't up to that ambitious a schedule, she says, so he was fired.) Amour also concluded that the store would be better served by an outside cleaning service, which led to the termination of ten porters. And Amour was at the center of the story that's most often cited by embittered former employees as an example of the Wexner style of human relations.

This story concerns Gene Rodgers, who had been fired—without Stutz's knowledge—after 26 years at Bendel's. A month before he left, he says, Amour advised him that the basement, where Rodgers had his office, was going to be carpeted and renovated at around the time he was to leave. She did not, he says, provide a specific date, and so, a few days before he left, he hadn't finished cleaning out his office.

Then, Rodgers claims, Amour moved his possessions into the hall and dumped everything that was on his desk blotter, including personal papers and some reports to Limited executives, into the trash. That was, Rodgers says, a "very upsetting" end. (Amour recalls no such incident and remembers Rodgers thanking her for boxing and saving his mementos and papers.)

But by July, with the warehouse being moved back to 57th Street, walls being taken down in the basement, and change accelerating throughout the store, there was no time to focus on one incident. Clearly, Stutz loyalists felt, the sensible thing to do was retreat. So, apparently, did Stutz—before she went to Europe for two weeks, her associates say, she wrote Wexner a letter suggesting that The Limited buy out her contract. This missive, these associates continue, was her only communication to Wexner that was ever answered. In a matter of weeks, they believe, the negotiations were completed.

A DAY OR TWO BEFORE SHE LEFT THE STORE, STUTZ called one last meeting. "Good, you're all here," she began.

"Those of us who aren't on 57th Street with a tin cup," someone shot back.

Stutz didn't falter. "There are a lot of rumors I want to set straight," she said. "But mostly, I want to tell you that Bendel's has a bright future, and so do you. We've been very fortunate here. We're individuals, and we're a family. And we'll always be that family. So don't think of being let go as being fired—it's a door opening to your future."

"A door opening onto the unemployment line," the heckler snapped.

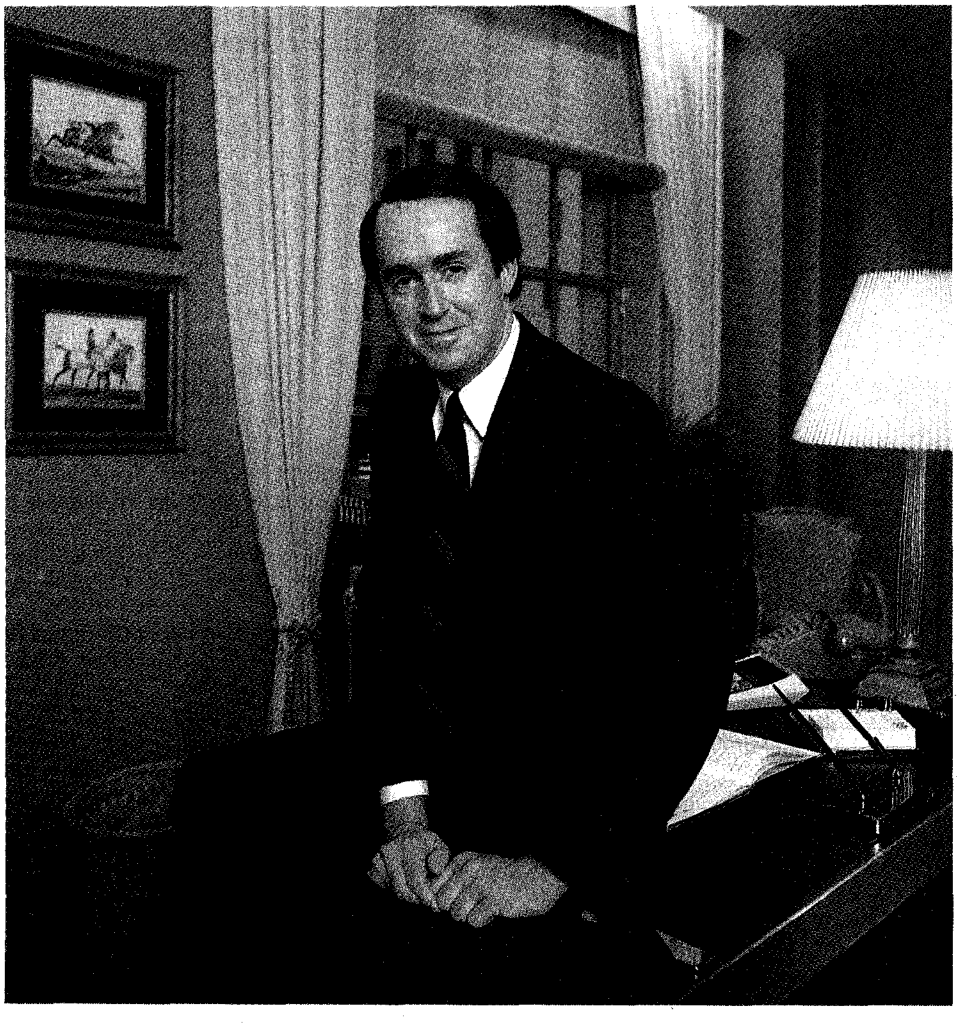
In all her years spent running Bendel's, Stutz had never been addressed so rudely. Still, she pressed on. The day she left, to avoid making a fuss, she went down the back stairs, walked out the employees' entrance, and got into a cab. (Within four months, she was president and publisher of Panache Press, her own imprint at Random House.)

A great many things happened in a flurry after Stutz left. The lingerie department was recast in the *faux*-bordello image of Victoria's Secret. There was a brief, aborted effort to do away with the gift-wrapping department. Around this time, an employee whose presence was about to be no longer necessary stopped a Limited executive to point out what would have been, in Stutz's day, a glaring error—a mannequin that had one jacket sleeve rolled up, the other buttoned. "That's meaningless," the executive said.

At a meeting in September, Leslie Wexner announced plans to move the store—by 1989—to Fifth Avenue near 55th Street, between Harry Winston and Saint Thomas Church. That shocked no one. What did surprise the few longtime Bendel's employees at the meeting was the CEO's style. "Do you know who Harry Winston is?" he asked them, in a tone that suggested he suspected they didn't.

But for former Bendel's employees, the incident that says everything about The Limited's inability to manage an

"I did my best work in designed ready-to-wear," says Shulman. "Donna Karan, Ralph Lauren, Calvin Klein—I know them. I don't have to cultivate them."



MARK SHULMAN, BENDEL'S NEW PRESIDENT AND CEO.

Photograph by Dana Fineman/Sygma.

“YOU THINK WE MADE MISTAKES?” ASKS ONE LIMITED EXECUTIVE. “WE DAMN NEAR SCREWED THE BUSINESS UP.”

operation of Bendel's sophistication occurred just a few days after Stutz left, when calls were still coming in for her at the store. As luck would have it, her assistant was away from her desk. A high-level Limited executive answered the phone. And a Bendel's executive overheard him take a message for Stutz from a “Bill Blast.”

“YOU THINK WE MADE MISTAKES?” TOM HOPKINS says. “You don't know how many mistakes we made. We damn near screwed the business up.”

Tom Hopkins is the furthest thing from a disaffected Bendelite. A member of The Limited's three-man executive committee, he led the transition team at Bendel's and presided over the store from last August through December. He is, moreover, sitting in an executive office at Bendel's in the presence of The Limited's publicity director as, for two hours, he weaves a tale of Limited blunders.

It's not, he emphasizes, that he's eating crow. Rather, he's articulating The Limited's corporate culture. “We're an action culture,” he says. “We tend not to sit around a table and talk things to death. We have a proclivity to experiment. And with 2,700 stores, we can try everything without betting the farm.”

Hopkins, a burly, friendly man who wrote his doctoral thesis on organizational goal-setting, talks as if he were absent the day the professor explained about asking people what they do and why they do it before you turn them into a science project. “We thought in our beneficence that we should give Bendel's our computer systems,” Hopkins says. “But Bendel's is a different business. It took us six and a half hours to enter a cosmetics order using our systems—we just didn't understand that at Bendel's, everything is one-of-a-kind.”

Because there was no way to compute how important the mail-order business was to Bendel's employees, it follows that the decision to kill the catalogue was a quick and obvious one for The Limited's executive committee. “Mail order was a complication in a business that didn't need complications,” Hopkins explains. “There was a catalogue, so there had to be a distribution center in Long Island City. Well, why have your warehouse anyplace else? So you send everything there. It gets unpacked, ticketed, repacked, and sent to 57th Street—it's a week before merchandise gets on the floor. That little catalogue was wagging the dog.”

But Hopkins doesn't want to flog the departed administration, not when there are so many Limited mistakes to catalogue. “Those first mannequins *were* ridiculous,” he acknowledges. “We *did* discourage people from handing out applications for Bendel's charge cards—there was a dumb idea going around to move Bendel's credit department to Indianapolis. We selected people from accounting to run the cash registers because we thought, with their dexterity, they'd be ideal. That impeccable logic produced disastrous results. Sooner or later, every possible screwup occurred. But if our speed sometimes makes us do a crude version first, we're also the people who follow and clean it up.”

That was not, Hopkins realizes, an attitude that many people at Bendel's welcomed. “The atmosphere was very divided here,” Hopkins says. “Some people thought we were liberators, others that we were an occupation army. Some people wanted Bendel's to go back ten years, to that simpler time before Bergdorf's out-Bendelized Bendel's. And there were people—at all levels—who were institutions here who were screwing the business every day.”

Because he “didn't want more trauma,” Hopkins experimented very little with the store's merchandising. “My priority was to find a replacement for Geraldine Stutz,” he says. “We wanted someone who'd been a CEO in a multi-store business, someone who was sensible, not afraid to innovate and capable of innovation. We developed a list of more than two dozen names—and were approached by every woman who ran a $1.5-million store, every friend of every woman who owned a store, and every headhunter.”

In December, Wexner announced that the new president and CEO of Bendel's would be Mark Shulman, the 37-year-old president of Ann Taylor. Tom Hopkins returned to Columbus. In his five months as acting president, he said, he had brought to Bendel's “more openness and candor than there'd been here in 25 years.” To The Limited, he brought back something that might be more to the point—even without the catalogue, and even factoring in the tens of thousands of dollars of systems changes charged to the store, Hopkins contends that Bendel's business was better than it was under the Stutz team.

On the job for only a week, Shulman showed his cheerleading skills at a “Bendel's Best” party thanking employees for a strong 1986.

DANUTA RYDER AND DOROTHY SIEGEL AT THE PARTY.

Photographs by John S. Abbott.

MARK SHULMAN MET LESLIE Wexner around the time Wexner was buying Bendel's. "He had a slant on the future of retailing like nothing I'd ever heard," Shulman recalls. But Shulman was happy at I. Magnin, and on the verge of being even happier at Ann Taylor. So when he was finally approached about the presidency of Bendel's, he didn't quite see the attraction of the job.

"You're running a huge business with thousands of stores," he told Wexner. "How important can Bendel's be to you?"

"Look, I'm giving you a blank piece of paper," Wexner said. "Tell me what you want to do and we'll make it happen together."

What they agreed is that Bendel's should have 40 markets. The biggest, at 80,000 to 100,000 square feet, will be the Fifth Avenue flagship. (The Limited has not yet decided what to do with the 57th Street store, on which it will be paying a yearly rent of $2.7-million, but according to Geoffrey Silverstein, an appraiser at Douglas Elliman & Company, it should have no trouble subletting the store. Assuming the landlord allows it, the sublease might even be a money-maker. "We're talking about some of the hottest space in town," Silverstein says.) Others will be 50,000 to 80,000 square feet—Wexner may have already found a 70,000-square-foot space in Chicago. The first branch, though, will probably be in Columbus, a city that is neither too sophisticated nor too suburban. Shulman and Wexner hope that in a decade Bendel's will be a $500-million-to-$700-million business.

There was something odd about the year-end party—a total absence of that special snobbery we think of when we think of Bendel's.

LORRAINE BRESSACK (MIDDLE) AND BENDEL'S SURVIVORS.

How they'll accomplish this is what everyone in retailing would like to know. Shulman admits that Bergdorf Goodman will no longer be Bendel's primary competitor. But will Saks be the new target? Or Neiman-Marcus? Or will Bendel's need the kind of radical and unexpected formula that Stutz gave it two decades ago? "It's too early to tell," Shulman says. "I just want to look for voids where we can carve a niche."

One niche he cannot realistically reclaim is that occupied by the old Bendel's. Bergdorf's has carved out part of that market, Barney's is trying for a slice, and the rest may be taken by Madison's, a 24,000-square-foot store that will open this fall at 84th Street and Madison Avenue. One of its owners is Linda Beltramini, Stutz's former negotiator. And Madison's president Susan McCone will probably hire many of the Bendel's executives that The Limited discarded. To say they would like to embarrass Leslie Wexner is probably to understate.

AT BENDEL'S, MARK SHULMAN'S BIGGEST FASHION hope seems to be that he can strengthen the store's ties to designers. "At Bloomingdale's, I helped Ralph Lauren set up his men's shop," he says. "I did my best work in designer ready-to-wear. Donna Karan, Ralph Lauren, Calvin Klein—I know them. I don't have to cultivate them." At the same time, Shulman endorses the Friday-morning auditions, a Bendel's tradition that attracted about 40 to 90 unknown designers each week. For now, though, his fashion ambitions are modest, and right out of the Limited handbook. "The cashmere sweaters we had on the main floor," he says, "aren't the cashmere we'll do a year from now, but we got them here."

Shulman believes his greatest strength is as a motivator. At Bendel's, he showed his cheerleading skills after only a week, when the store threw a "Bendel's Best" party to thank employees. "This kind of event is commonplace in Limited stores," says Lorraine Bressack, Bendel's new personnel director and a veteran of The Limited's acquisition of Lerner Stores. "We were surprised that there'd never been anything like it here."

For this party, Bressack and her committee ordered brown cotton umbrellas with BENDEL'S BEST printed on them. They hired a caterer and blew up balloons. Simple things, but as the employees gathered on the third floor after work on a chilly Tuesday, there was a festive atmosphere.

Among the early arrivals was Joy Amour, who was, at last, among people who appreciated her for her efforts to improve their environment. And Zyroon Khan, who had watched her boss, Gene Rodgers, toss problems her way with a cheery "Go see Khan." Now he was gone and Khan had a promotion. "I go for the change," she said. Also there was Max Luces, the building engineer. "For five years, I wanted to use fresh-air dampers to bring in outside air," he said. "It would have cost less than running our four 50-ton compressors. They never let me do it. These people will. I feel like I can dream a little more now."

Mark Shulman arrived. He said he felt like family already. He toasted the staff for the warm welcome. Then, as the music began, Al Iannone, a presser for 41 years, danced energetically with his wife, Virginia, who has been selling clothes to the Kennedys for almost as long. Shulman moved easily through the room, joking, kibitzing, maybe even motivating. He did look right at home, and so did they, and so, too, will the new customers. But there was something odd about the scene—a total absence of that special snobbery we think of when we think of Bendel's. That, however, is easily explained: Bendel's is dead. Leslie Wexner's people succeeded, in eighteen months, in vaporizing a landmark. Now they are free to use the Bendel's name to make more money in a single year than the old Bendel's could have made in a decade. Unquestionably, from their point of view, they have done the right thing. ■

PINSTRIPE PUG

A WALL STREET LAWYER TURNS TO BOXING • BY SAMUEL N. ALLEN

It was about 40 minutes before I would step into the boxing ring in the Felt Forum at Madison Square Garden. I thought of the quotation that appears over the door of Gleason's Gym in New York City: "Now, whoever has courage and a strong and collected spirit in his breast, let him come forward, lace up the gloves and put up his hands." Soon, I would be fighting in the same ring where Muhammad Ali first fought Joe Frazier, where Roberto Duran first became a world champion, where Joe Louis defended his title more times than any other heavyweight champion. The ring, which has been used in the three incarnations of Madison Square Garden, has had more championship fights than any other in the world. In 40 minutes, I would put my hands up against a man four inches taller and seven years younger, and moments later I would know whether my spirit was strong and collected.

I HAVE PLAYED SERIOUS SPORTS ALL my life. In school, I participated in football, basketball, track, and rowing, and when I got out of school, I ran marathons. Of all sports, boxing has been the most exhilarating. It is the only professional sport in which two men face each other in combat and each man knows that the other intends to defeat him totally. Somehow, getting pummeled into submission by another man means much more, both physically and psychologically, than losing a squash match.

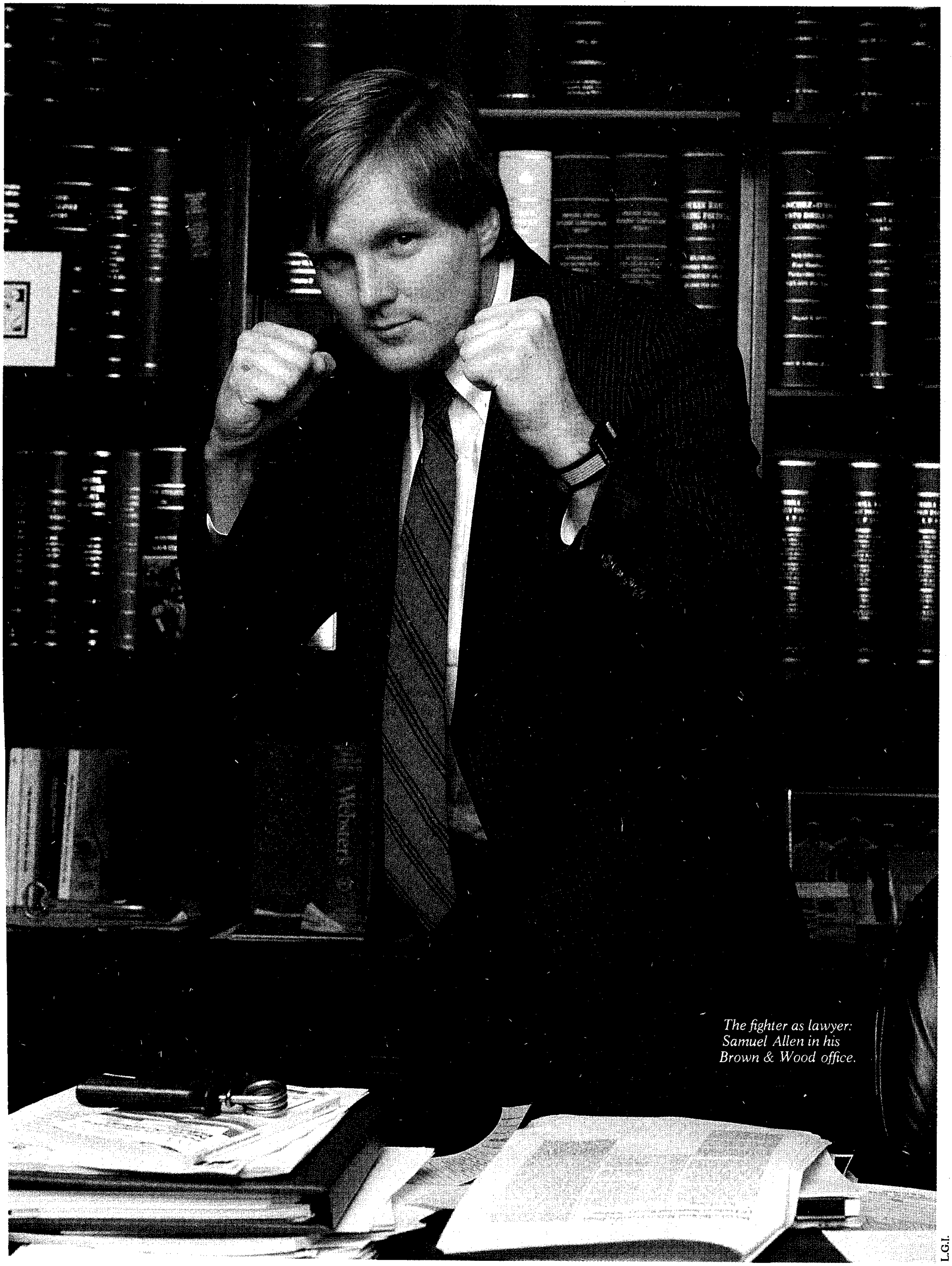
Boxing has recently been called a corrupt, barbaric sport that has no legitimacy because its sole purpose is for one man to injure another. The American Medical Association has announced that boxing should be banned because it is immoral and because of the potential for brain injury. Of course, the people who shout the loudest have never been in the ring and cannot understand the tension that builds up inside a man before a fight, or the explosive numbness he feels when hit in the face. They cannot understand the kind of courage it takes to step into the ring or the strange mixture of triumph and relief a fighter feels when a fight is over.

Despite the moral outcry against boxing, a fight between two well-matched and exciting opponents draws worldwide interest. Some promoters estimate, for instance, that the April 6 fight between Marvin Hagler and Sugar Ray Leonard may gross more than $100 million and that each fighter will be paid more than $11 million. That fight will generate those enormous revenues because boxing fans around the world are willing to pay up to $60 to see it on closed-circuit television. Boxing may be barbaric, but it is popular because, in the final analysis, much of society loves that barbarism.

My wife cannot understand why I would risk head injury in a sport like boxing. Many of my colleagues at Brown & Wood, where I work as a securities lawyer, tell me they believe boxing should be banned, but most of them are a bit fascinated by my boxing and are also a little envious; I have done something that, deep down, they wish they had done. A woman in my office once told me, in a condescending tone, that the only reason I boxed was to satisfy a male ego trip. She was right.

IN AN ERA OF SOCIAL EXERCISE, when executives pretend they can stay fit on a golf course or with 45 minutes of tennis at the country club every Saturday, boxing remains pure. Boxers train in gyms that are simple and utilitarian. They are the antithesis of the posh "health clubs" and "cardiac-fitness centers" that most of my friends have joined. There is no piped-in music, and nobody wears a Walkman while training. Boxing gyms are Spartan, and the men who train in them are serious.

When I first walked into Gleason's Gym, 3 years ago, I was 28 and had been practicing law for about 2 years. I had been around rough gyms since high school. Both of my parents are successful lawyers, and they encouraged me to go to a northeastern prep school. Instead, I went to the local school, Middletown



The fighter as lawyer: Samuel Allen in his Brown & Wood office.

L.G.I.

PHOTOGRAPHED BY LYNN GOLDSMITH

TOUGH SPOT: *Gleason's smelled of leather soaked in sweat and was crowded with lean young fighters. Somehow, it didn't strike me as the kind of place I'd find many other Wall Street lawyers.*

High, in Connecticut. I was the captain of the football team and made all-conference at offensive guard, even though I weighed only 160 pounds. I also was the city champion two-miler when I ran track and was a member of a two-time New England championship crew.

A football injury in college, at Ole Miss, kept me from sports requiring lateral movement, so I switched to running. I ran four marathons during law school at Washington and Lee, before injuring my knee while training for the 1982 New York City Marathon. After three knee operations, my doctor told me that if I continued to run, I would permanently injure myself. A year went by, and the best exercise I had was running to the local pizzeria near my apartment in Battery Park City for a slice and a couple of beers. Then my youngest brother bought me a pair of boxing shoes and taunted me into getting back in shape. Two days later, I found myself standing in the doorway of Gleason's Gym.

I weighed a little over 200 pounds, about 20 pounds more than is normal for me. I had always kept in shape, but two years behind a desk had taken its toll.

My trainers, Hector Roca and Matt Schwartz, came into the locker room and told me it was 30 minutes till fight time. Hector began to wrap my hands with ten yards of gauze bandages. He slowly twisted the gauze around my wrists and thumbs, over the backs of my hands, and then to my knuckles, being careful not to make the wraps too tight. After he used all of the gauze, he put thin strips of tape between my fingers to hold the wraps in place, and then taped my wrists and the backs of my hands for extra support. By the time he finished, my hands not only were protected from injury but had been transformed into stone-hard weapons capable of breaking another man's bones. Hector pounded my fists with the palm of his hand to be sure the wraps were snug and said in his soft Panamanian accent, "You're going to kill this guy."

GLEASON'S (WHICH WAS AT West 30th Street for fourteen years and just last month moved to a spanking-new facility on Front Street near Brooklyn Heights) is the most famous boxing gym in the world. Dozens of world champions and countless contenders have trained there. I was apprehensive about going to the place because even though I had played rough contact sports, I suspected that the athletes at Gleason's would be much tougher than people in the gyms I had been to. Most of all, I was apprehensive because I was not sure how professional fighters would react to a blond, blue-eyed lawyer who had the audacity to invade their place of business. Somehow, it just didn't strike me as the kind of place I would find many other Wall Street lawyers.

As I peered in from the front door, the gym looked exactly as I had expected, which made it all the more intimidating. The walls were painted pale blue and were streaked with sweat. The concrete floors were painted with dull gray deck paint that had worn through in patches where fighters had been jumping rope. It smelled of leather soaked in sweat and was crowded with lean, sweaty young fighters. There was no wasted space. Men were jumping rope or shadowboxing in any open spot they could find. The sounds of fighters grunting as they hit heavy bags and the machine-gun bang of speed bags being hit filled the gym.

There were two dirty boxing rings, one a bit larger than the other, each with red, white, and blue ropes and covered with a worn, gray, blood-spotted canvas that had been repaired with silver duct tape. Each ring was lit by two spotlights hanging from the twenty-foot ceiling. The ring closest to me, the smaller of the two, contained seven or eight fighters who were shadowboxing. In the larger ring, two men were fighting as their trainers shouted instructions in Spanish. There were two worn wooden benches to the left of the doorway, where the fighters' wives and girlfriends and other spectators could watch. The gym did not have a locker room. Instead, there were rows of lockers along the back wall and one shower in the right rear corner. The spectators, including the women, could watch as the fighters changed clothes or walked nude to the showers. The fighters didn't seem to care, and the spectators didn't seem to notice.

About twenty minutes before the fight, Hector began to massage Vaseline into my arms, shoulders, neck, and face. Then he put a little over each eyebrow. The Vaseline would make punches glance off my body and would help protect me from facial cuts. I put on my red-white-and-blue Everlast boxing trunks and robe and began to shadowbox, building up a sweat. When called to fight, I would be ready.

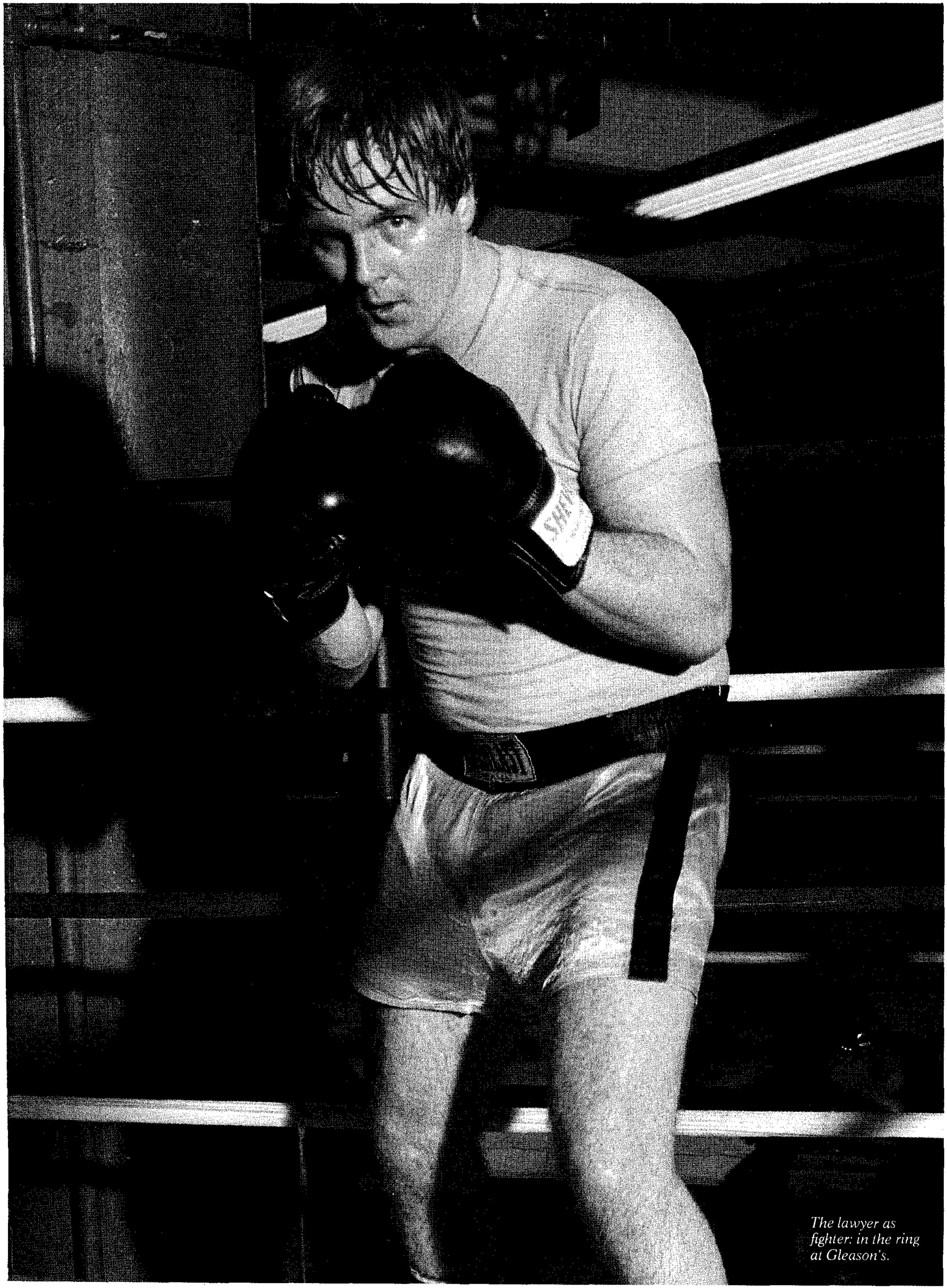
I WAS ABOUT TO CHICKEN OUT OF asking about joining the gym when I was greeted at the door by a short, slightly balding man who appeared to be in his early fifties. He introduced himself as Ira Becker, the owner. I later found out Ira was over 60. Before buying the gym after founder Bobby Gleason died, Ira had been president of a multi-million-dollar electronics company, had worked in the securities industry, and had been involved in countless entrepreneurial businesses. I have never been quite sure how he got involved in the boxing business, because he had never been a professional fighter or trainer.

Ira said that I could use the gym for $5 a day or have unlimited use of the gym and a locker for $25 a month. If I wanted a boxing lesson, I would have to pay a professional trainer an additional $5. I mentioned that the dues sounded pretty reasonable compared with the $1,500 I was paying each year at the gym I belonged to. Ira told me that if I stayed at Gleason's for six months, he would transform me from "the pale, pasty thing" I was into something that looked "almost human." I paid Ira $5 for one day and asked him to introduce me to a trainer.

Most of the trainers had been professional boxers, and some had been great fighters. Emile Griffith is one of them. He was a five-time world champion who once killed a man, Benny "Kid" Paret, in the ring. Another is Edwin Viruet, who had been the No. 1 contender for Roberto Duran's lightweight title and who lost to Duran in a controversial decision. My trainer Hector Roca is a two-time Olympian cyclist from Panama who trains half a dozen world-class fighters.

The relationship between a young fighter and his trainer is extraordinary. Many trainers practically adopt their fighters, and the fighters will do whatever their trainers tell them to do. Trainers make sure that their fighters go to school and get good grades. They help their fighters find part-time work. More than once, I have seen a trainer give a fighter money so he could get a good, healthy meal. If critics could see boxing's productive attributes, they might begin to understand the sport and see the discipline, character, and self-confidence it builds in young men.

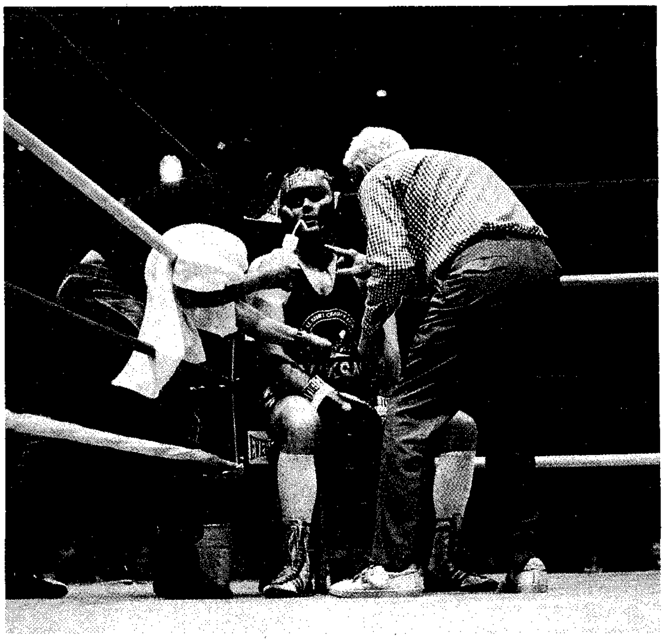
As I walked toward the ring, a spotlight glared down on me and the theme from Rocky *filled the arena. I tried to block out*



The lawyer as fighter: in the ring at Gleason's.

FIRST STRIKE: *I felt my head explode, and blood from my nose sprayed over my face and shirt. The punch literally made me see stars, and I could tell that my upper front teeth had been loosened.*

the sounds of the spectators, but I could not help hearing them chant, "Pea-ches! Pea-ches! Pea-ches!"—the name of the other fighter. I had fought Peaches in the gym, and I knew he was a lot tougher than his name would indicate. I was the first to enter the ring. I danced around the ring with my robe on, hood up, sweating. A roar went up when Peaches climbed in, but I paid no attention. The referee called us to the center of the ring and gave us a few instructions, but I was too pumped up to listen to them. The arena was totally black, and I could not see any faces beyond the ropes. The ring was well lit but hazy with cigar and cigarette smoke rising into the lights. From somewhere in the blackness, I heard someone yell my name. Peaches and I stood in the middle of the ring glaring into each other's eyes.



IN THIS CORNER: *Allen with trainers Roca and Schwartz.*

IRA INTRODUCED ME TO Adolfo Viruet, Edwin's older brother, who gave me my first boxing lesson. Adolfo had fought five world champions, including Sugar Ray Leonard and Roberto Duran, had never been knocked out, and possessed legendary toughness.

Adolfo wrapped my hands with the cotton bandages fighters use in training and told me to get into the smaller of the two rings and warm up. It felt as if everyone in the gym was staring at me. Many of the fighters were. They had seen very few men who showed up wearing pin-striped suits get into the ring.

I was not exactly sure what I should do to warm up. The shadowboxers in the ring were all extremely agile and graceful. I tried to imitate them, and was surprised to find that those easy jabs that professional fighters seem to throw so effortlessly are very difficult to execute. It was impossible not to notice the fighters joking about my awkward movements.

Adolfo yelled to me to get loose, not box, and he started demonstrating the exercises I should do. He told me I had to try to "get hot" and to raise my "body heat" to at least 85 or 90 degrees. I decided not to tell him that I could get my body temperature up to around 98.6.

When the bell rang, I moved to the center of the ring, determined not to let Peaches make use of his four-inch reach advantage. He came charging out of his corner and almost immediately landed a two-punch combination to my head. The punches did not hurt—I wasn't in danger of being knocked out—but they surprised and confused me. Peaches sensed he had me in trouble and punched on frantically, without control. Finally, an opening came. I threw a lazy jab to his stomach and fired an overhand right that connected solidly with his chin. The punch snapped his head back, and sweat sprayed off his face. I lost the round, but after that punch, Peaches knew that I had come to fight.

AFTER ADOLFO DECIDED MY "body heat" was close enough to 90 degrees, he summoned me from the ring and slipped a pair of "bag gloves" over my hands. Bag gloves are sturdy, padded gloves that boxers wear when they hit a heavy bag. He led me to a heavy bag and showed me the proper boxing stance and how to throw a jab and a few combinations. I could not do any of them properly, and all of my movements felt awkward.

Boxers train by the round, just as if they are in a bout; that is, each exercise is done for three minutes with a one-minute rest. After I'd spent a few rounds on the heavy bag, Adolfo handed me a jump rope, which I tripped over for five rounds. Then he told me to "do my exercises," which, in effect, meant sit-ups. The whole workout took slightly more than an hour, and I was exhausted. I walked to my locker, took off my clothes, and paraded to the shower in front of half a dozen fighters' wives and girlfriends, who didn't appear to notice me.

In my first three months at Gleason's, I lost about fifteen pounds and was able to do pretty much the same workout as a professional boxer, but without actually fighting. Each day, I would start with a series of six stomach exercises and various stretches. The main part of the workout consisted of two rounds of shadowboxing to loosen up, hitting the heavy bag for five rounds and the speed bag for three rounds, and then jumping rope for five rounds. Slowly, I was getting into terrific condition.

During that time, I came to know many of the regular members of the gym. Although I met a number of famous fighters, like Roberto Duran, Gerry Cooney, Hector "Macho" Camacho, and others, the most interesting people were the young, unknown fighters. They admired the celebrities but were not afraid of them. One day, the junior-welterweight champion of the world was in the gym training for a defense of his title. His sparring partner did not show up, so his trainer asked a young Ugandan fighter in the gym if he wanted to spar with the champ. The challenger gave him such a beating that the champ's trainer stopped the match.

Many of the fighters were full of playfulness, enthusiasm, and dreams of greatness. Most of them were quite young, and although they were in a rough sport, they acted the way any other kids would. Some of them had been in a few professional fights, and others were training to be professionals. Some were amateurs who wanted to enter the Golden Gloves and then turn pro. Many of the gym members never boxed at all, but would just train by hitting the bags and doing the other exercises in a boxer's routine. Those who did not fight were not disliked, but they did not belong to the fraternity of men who had the nerve to get into the ring.

One Saturday morning about four

Photograph by John Montana.

months after my first day at Gleason's, Adolfo told me that he wanted me to box. I knew that I was not ready to start fighting. I also knew that if I backed down in front of the other fighters, it would look as if I were afraid. The fact is, I was terrified. I tried to get out of it honorably, by telling Adolfo I didn't have a mouthpiece, but he told me not to worry about it and to get changed.

When I reached my corner at the end of the first round, Matt jumped into the ring with the corner stool and gave me instructions. Hector squirted water into my mouth and smeared more Vaseline over my eyes. At the same time, he applied an ice pack to the back of my neck and doused my head with cold water to keep my body from overheating. I was breathing so hard I could not swallow any water. He stayed calm and told me that I had lost the round, but not to worry because I had come on strong at the end. When the buzzer sounded, signifying that ten seconds remained before the start of the next round, I stood up, and Matt hopped out of the ring with the corner stool. The ring girl was climbing out of the back of the ring with the card showing that round two was about to begin, and Peaches looked ready to fight.

AS I WRAPPED MY HANDS, I looked into the ring and saw a tough-looking New York City policeman wearing a sweaty NYPD sweatshirt. I put on a Pro Cup, which is a leather-and-steel athletic supporter designed to protect fighters from low punches, and headgear, which is the leather helmet boxers wear to protect against facial cuts and eye injuries. Adolfo laced a pair of fourteen-ounce sparring gloves onto my hands. Finally, he rummaged through a greasy gym bag and produced a dirty, chewed-up mouthpiece that obviously had a good deal more ring experience than I had. He rinsed it off with a squirt bottle of water, stuffed it into my mouth, and I climbed into the ring.

As I waited for the bell to sound, I made myself stare at the cop and tried to look as relaxed and confident as I could. I paced around the ring to keep loose, but my heart pounded so hard I could hear it beat. My jaw was tight. Adrenaline raced through my system, and every nerve was alert. When the bell sounded, the cop and I walked to the center of the ring and touched gloves. We each took a few steps back, began to circle each other for a moment, and then started punching.

It was not an exercise in scientific boxing. As it turned out, it was the cop's first time boxing, too, but I did not know that until after we were through. We stood in the center of the ring, each throwing as many punches as he could as fast as he could. There was no jabbing, no bobbing and weaving, and, in general, nothing that would distinguish what we were doing from a street fight.

On the first punch that hit me, I felt my head explode, and blood from my nose sprayed over my face and shirt. The punch literally made me see stars, and I could tell that my upper front teeth had been loosened. Blood clogged my nose immediately, and it became difficult to breathe. We kept slugging, and after about a minute, we were exhausted. We boxed two full rounds, and I was so tired that I did not finish my workout that day. That afternoon, I bought my own mouthpiece. The cop never came back to the gym.

When we reached the center of the ring at the start of the second round, Peaches started to throw punches in the same wild flurries he had used in the first round. I backed off and circled away from him, trying to make him throw more and tire himself out. I wanted Peaches to commit himself with a wild right hand, then I'd slip the punch, and counterpunch while he was off balance. All at once, he lunged at me and threw his right hand. I took half a step back. His momentum threw him forward, off balance, and I stepped back in and countered with a hard right to his chin. The punch stunned him, and I could tell he was hurt. My next right connected with the side of his head and spun him around in a circle, like something out of a forties boxing movie. When the bell rang ending round two, I went back to my corner, and Hector yelled, "Kick this guy's ass! He don't want to fight you no more!"

EVEN THOUGH I HAD NOT boxed well that first time, the members of the gym began to treat me differently. I was gradually accepted as one of the regular club members rather than as a lawyer condescending to work out at Gleason's.

I had thought that after my first bout in the ring, I would start to get used to the tension before fighting. I became more confident, but I never lost the sense of fear just before sparring, even if I'd beaten the man before. Overcoming that fear is the most important lesson boxing teaches. The man who does something even though he is afraid, and who uses his fear to fire himself and rise above his skills, has real courage. Overcoming that fear exhilarates me every time I fight, whether I win or lose.

In the spring of 1986, I heard about some boxing matches being sponsored by the Wall Street Charity Fund. The Wall Street Charity Fund is the fund-raising arm of One to One, an organization that was established in 1972 as a result of an exposé that attracted public attention to the conditions in certain state institutions that housed the mentally retarded. To participate in the fights, I had to attend a ten-week series of boxing instruction, one night per week, at the New York Athletic Club.

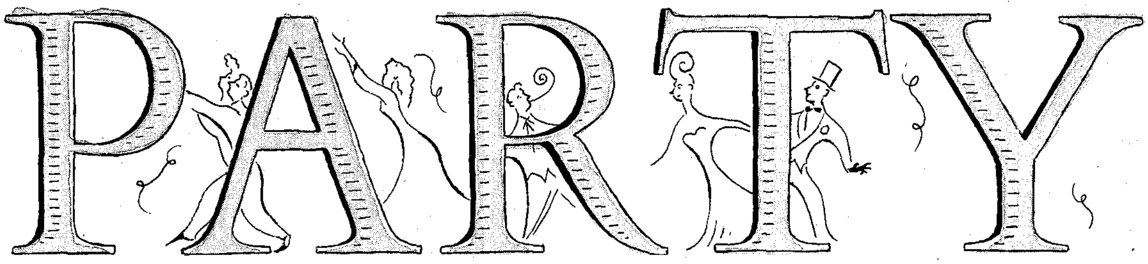
The boxing gym at the NYAC was the opposite of Gleason's. It had varnished wooden floors that were kept spotless. There were two boxing rings that looked as if they had never been used. We had to follow a dress code while working out at the NYAC. If it is possible to run a pretentious boxing gym, the NYAC does it.

The men who had assembled for the Wall Street bouts were mostly bond traders or were involved in other securities-related business. In the locker room, they talked about securities transactions; in the gym, they talked about "technical boxing." Some of them had fought in college, but most had less experience than I had. They were not talented fighters, but they were strong, tough, and unafraid. Because of their inexperience, they were dangerous in the ring.

I was matched against Peaches, a tall, strong bond trader who beat me four consecutive times in the gym before our fight in Madison Square Garden. I told myself that part of the reason he was beating me was that he was fighting with all he had in the gym, while I was just sparring. Besides, I hate to lose, and I thought that I would have enough heart to take any beating in order to win when it really counted.

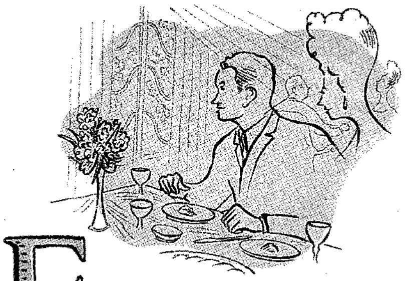
The bell rang to start the last round. We walked to the center of the ring and touched gloves, backed off, and started to fight. I had taken the hardest punches he had, and I knew he could not hurt me. In the last round, I went on the offensive. Peaches had not seen me fight with such tenacity in the gym, and he began to realize that I was tougher than he had anticipated. I chased him across the ring and landed some solid blows, but I was tired, too, and my punches did not have the power they'd had in the first round. Halfway through the round, I landed a left to Peaches's body and followed with a right to his head. He dropped his hands to his sides, turned his back on me, and walked away, too tired to defend himself. The referee asked him if he wanted to continue, and after he caught his breath, he nodded yes. There was no question that his heart was willing but his body could not respond. I continued to pressure him with some solid blows to the face, and a few seconds later, he turned his back and walked away from me again, and I raised my gloved hands over my head in victory. ■

GREAT NEW PLACES TO HAVE A PARTY



BY BARBARA COSTIKYAN

PART II



FINDING THE RIGHT SPOT FOR A SMALL PARTY IS HARD TO DO, EVEN IN A CITY THAT MAY SUPPORT more restaurants than any other place on the globe. Balance is required: The food must be wonderful *and* the setting must dazzle or charm. But mediocre food and staggering prices eliminated many restaurants that seemed likely candidates for inclusion in this party guide. Those that did make the list provide both a terrific room and good food. Last week's issue recommended settings for very large parties; here are 25 spots—restaurants, cafés, boats, a garden, a mansion—that would be lovely venues for parties of up to 100 guests. (*Note:* Unless otherwise specified, 8.25 percent tax must be added to all fees.)

BIG-TIME

JUST OFF FIFTH AVENUE IN THE SIXTIES, THERE'S A **STONE MANSION** WITH AN INTERIOR THAT looks like that of an eighteenth-century townhouse in Paris. The first-floor salon is octagon-shaped, with walls painted gray-green. It contains a circular Aubusson rug, a huge working fireplace, and an Italian neoclassic console under a portrait of Queen Caroline of Naples. Tall French doors lead to a formal courtyard with Mogul-style marble furniture, latticed walls covered with ivy, and a doorway framed by wisteria. Before moving inside for dinner, guests can have cocktails there during the warm-weather months.

Down a narrow staircase, there is a salon with a bed—canopied in embroidered scarlet taffeta—that dates back to the 1700s; another small Aubusson rug

ILLUSTRATED BY BRIAN CRONIN

A MANSION OFF FIFTH AVENUE

PHOTOGRAPH BY JEFF MCNAMARA

covers the floor, and there are elegant space dividers paneled in eighteenth-century gold silk-taffeta. A wall of French doors leads into an indoor garden—actually, a copy of an Italian grotto. There are stone pillars, pink stucco walls, statuary and artwork dating back to the mid-1700s, and, mounted on the walls, paintings of Arcadian scenes. A fountain splashes—but not too noisily. Set on the marble floor are an assortment of plants: tall palms, amaryllis, potted ferns, and jasmine. Yes, a party here would be a mad extravagance (the fee for use of the space is $3,500), but it would be such *witty* excess.

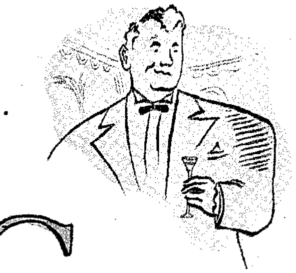
Here, at a table covered in antique silk tapestry, two to fourteen people may dine in luxury. They may be served on French plates from 1830—each one illustrates a different phase in the life of a French noblewoman—and use the heirloom silver that belongs to the house. The charge for the use of this remarkable dinnerware is $1,000. The rental fee for the space (no more than 30 guests for a seated dinner or 75 for cocktails) covers four hours, plus the time that the caterer needs to prepare and clean up.

The in-house caterer and contact for the mansion is Peter Upton of Peter Upton–Jean Claude Caterer. The dinner they prepared for a recent party held at the Guggenheim began with tiny, feathery puff pastries filled with wild mushrooms and little buns filled with goat cheese. There was an appetizer of chive-flecked salmon mousse, an entrée of roast breast of duck with a ginger-sautéed peach half, assorted vegetables, a salad of mâche and frisé, and a grand-looking soufflé glace au Grand Marnier, mounted on a meringue base with clusters of crystallized violets and sprinkled with shards of chocolate.

Upton and his partner, Jean Claude Szurdak, charge $65 per person for a three-course dinner, which includes passed hors d'oeuvre, appetizer, entrée, dessert, and coffee; a more elaborate dinner would run $10 higher.

The charge for a four-hour open bar, including wine, is $20 per person. Each waiter costs an additional $75. Add to the food total 10 percent for gratuities. The townhouse is available for parties daily for breakfast, lunch, dinner, or cocktails. The party may last four hours.

Peter Upton–Jean Claude Caterer, 155 West 15th Street (242-7755), will show the townhouse by appointment only. There is no sales tax on the space, although the food charge is taxed. A.E.



GUESTS INVITED TO AN INTIMATE AFFAIR AT **SCARLATTI** ARE SHOWN UP THE STAIRS TO A small foyer with bar, where they can drink and chat before the meal. They then proceed to the dining room, which has walls partly mirrored, partly covered in flowered wallpaper. Square tables, white tablecloths, and birchwood chairs covered in peach vinyl to match the ceiling give the room a clean, uncluttered look.

For a corporate lunch with enthusiastic eaters, order the peperoni freschi arrostiti (roasted fresh peppers). Then offer two lavish pasta dishes that will *make* the meal: the malfatti con carciofi (rectangular noodles with artichoke bottoms, capers, and black and green olives), which has a nippy, earthy flavor, and the pasta belvedere, which has a sauce of chicken livers and fresh tomato.

For a dinner, let the meal begin with a half-portion of the paglia e fieno al filetto (wheat and spinach noodles with pancetta, topped with fresh tomato sauce). Or serve the risotto al frutti di mare, a rich, subtle seafood risotto. Scarlatti's most outstanding entrée is its shaggy-looking veal chop with a covering of huge shiitake mushrooms sautéed in garlic. Plan to have a platter or two of fried zucchini for communal snacking, and offer plenty of mixed green salad with assorted cheeses. Have a sensible dessert—fresh fruit.

The upstairs dining room will hold 50 people for a seated lunch or dinner. A three-course meal, including appetizer, entrée, salad, and dessert will cost from $35 to $60 per person. Add $5 per person for assorted cheeses, $10 per person for a one-hour open bar with imported house wine, and 20 percent for gratuities for the bartender, maître d', captain, and waiters.

The private room at Scarlatti, 34 East 52nd Street (753-2444), is available Monday through Friday between noon and 3 p.m. (and also on Saturdays, for larger parties). It is also available for dinner Monday through Saturday between 5:30 and 11 p.m. Call Ernesto Cavalli. A.E., C.B., D.C., M.C., V.

TAPIS ROUGE MEANS "RED CARPET," SO OF COURSE A RED RUNNER STRETCHES THE LENGTH OF this lively restaurant, looking jazzy and bright against the stained-wood floor. The whole place has a delicious Deco shine: The dining room has tall black columns bearing vintage Art Deco glass sconces; there are black chairs, starchy white tablecloths, and silver bud vases holding fresh flowers. Dozens of frosted-glass fixtures hang from the ceiling, and the walls are covered with oil paintings that look (faintly) like the works of European artists of the period. Owners Toni Allen Bodini and Jean Goutal say they commissioned these works for the restaurant because they "couldn't afford the originals." (Count on Goutal to organize beautifully and be a helpful presence.)

At cocktail time, guests learn that the fresh-tasting potato chips they're munching were made in-house. Piping-hot tiny pizzas and miniature quiches are passed around with drinks; then guests sit down for an appetizer of mussel salad or (on a cold day) a luxuriant cream-of-mussel soup. Another delectable appetizer: lobster in a creamy vinaigrette sauce with a garnish of tiny asparagus spears arranged in a fan. For an entrée, go for the salmon in champagne sauce (it has that lovely, slightly undercooked quality); the rich, dark coq au vin; or the stuffed quail on a bed of cabbage. Have a green salad too. Drink. Celebrate!

The desserts here are all consistently wonderful; offer your guests the chocolate-mousse cake flavored with armagnac; or perhaps the espresso parfait topped by a chocolate bean and roast candied almonds; and consider the wincingly sour lemon tart—let everybody get a little taste of the full array. Then the sweet finale: tiny langues de chat, tiny chocolate truffles, and coffee.

A group of up to 65 can take over Tapis Rouge for a seated Saturday lunch from 11 A.M. to 4:30 P.M., Sunday brunch from noon to 5 P.M., or dinner from 6 P.M. to 1 A.M. on Monday and Tuesday nights. The restaurant's owners prefer to put an overall price of $3,500 on parties, which comes to about $100 per person. The fee includes an open bar (an estimated two drinks and half-bottle of house wine per person), passed hors d'oeuvre, an appetizer, an entrée, salad, dessert, coffee, and flowers. Add 15 to 20 percent for gratuities.

Previous page: stylist, Michael Eisenhower; model, Erin Murphy of Ford; hair, Tom Ruscica; gown, made to order at Arnold Scaasi; jewelry, Roxanne Assoulin; bracelet, J. Feinberg; mask, Rodney Gordon: flowers, Twigs.

The party may last as long as necessary.

Tapis Rouge, 157 Duane Street (732-5555). Call Jean Goutal. A.E., M.C., V.

T**HE CENTER FOR AFRICAN ART** IS A BEAUTIFUL PARTY SETTING. ITS TWO CONNECTING TOWNhouses—once owned by the de Cuevas family (the Marquessa de Cuevas was a Rockefeller) and now owned by the Council on Foreign Relations—comprise five rooms and a courtyard. Each of the rooms contain part of an exhibit of primitive bronze and wood statuary from West Africa. The statues are mounted on pedestals, enclosed in Plexiglas, and spotlighted from the ceiling. The four upstairs exhibition rooms have elaborate moldings, fireplaces, and oak-paneled walls covered, for the current exhibition, in a neutral, elegant fabric—pale African cotton damask.

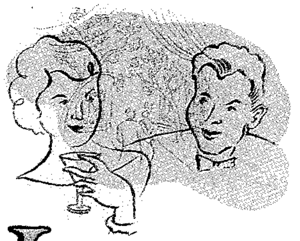
Except for a chair here and there, the rooms are unfurnished, so the art *dominates*. On the ground floor, a large white-walled gallery displays gourd containers and musical instruments. Trees and flowering plants would have to be rented to make the wood-fenced courtyard look more lush. The pavement is cracked in a few places, but outdoor carpeting (rented by the caterer) will solve this problem.

When the garden is used, there's room for 700 at a cocktail reception, but that's crowding things, because, like many houses built at the turn of the century, the rooms in the mansion do not connect, but branch off narrow hallways. A more comfortable number (when use of the garden is included) is 250. Small dinners for 40 work well here. One arrangement that could be dynamite: a table for ten set up in each exhibition room and spotlighted; tablecloths of batik; a simple spray of flowers. Corporations have rented the center for as few as twelve guests.

The kitchen is nothing more than a tiny closet with a microwave oven and a sink, so the caterer must bring in prepared food—preferably cold—or his own heating equipment. The center's business office, on the main floor, can be used as additional work space and for checking coats.

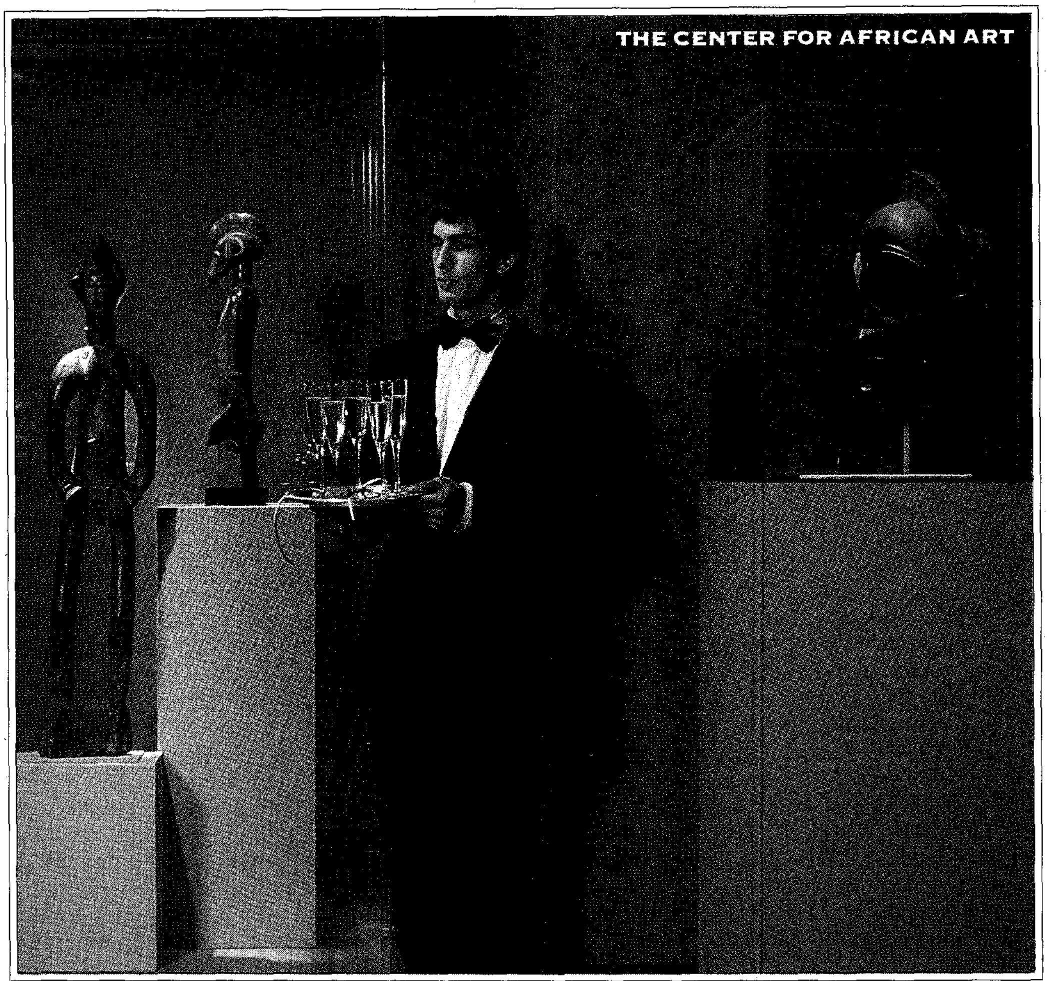
A group of 30 to 700 people can rent the center for private parties all day on Mondays and after 5 P.M. on other days. (No rentals are permitted during times when the exhibitions are being changed.) The charge for the entire space is $1,000 or $500 for a nonprofit group. (A portion of the fee is tax-deductible.) The price includes four long folding tables to use as a buffet or bar, and two plastic receptacles for ice. Wineglasses can be rented for 35 cents a glass; the charge is $1 when a glass breaks. Guards will provide security and help with cleanup for $12 an hour. The center does not provide an in-house catering service, so hosts must make their own arrangements.

The Center for African Art, 54 East 68th Street (861-1200). Call Petty Benitez. No sales tax. No credit cards.



VISITING ROYALTY, FOREIGN AMBASSADORS, CORPORATE MOGULS, POWER HOSTESSES, POLITIcal heavyweights, neck-craners—everybody likes to hold parties in Le Cirque's private dining room, **L'Orangerie.** Henry Kissinger, Giovanni Agnelli, the Prentis Cobb Hales, and Shirley Lord Anderson were hosts there just last fall.

It's a formal-looking room with mirrored walls and décor like that of its Paris namesake: orange leather, maize walls, rust-and-yellow carpet. Near the entrance (off the lobby of the Mayfair


THE CENTER FOR AFRICAN ART

DRAMATIC

These five spare, elegant rooms provide plenty of space for guests to stroll and talk sociably.

PHOTOGRAPH BY JEFF MCNAMARA

Regent Hotel), there's a tiny bar where people cluster. Next to it, a station can be set up where waiters carve smoked salmon and prosciutto to order. When guests are grouped near the bar, a bottleneck is created, but nobody minds.

This fall, Le Cirque will add two more party rooms, one accommodating 50 at a seated dinner, the other 30. Breakfast functions in these rooms will be catered by the hotel; Le Cirque will prepare private lunches and dinners.

L'Orangerie can expand or contract gracefully just by moving its mirrored screens. With as few as twenty guests, the screens form a shelter and make them feel cozy. But the room will seem spacious to a larger group (75 at a seated dinner with dancing) as the mirrors, reflecting flowers, candles, and glassware, give the illusion of more rooms.

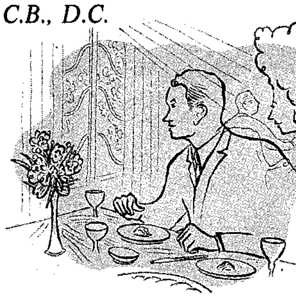
Chef Daniel Boulud will prepare whatever the client wants. Kissinger wanted pot-au-feu for 64; the dish was paraded through the room on a giant platter, all the meats heaped high, and guests were served individually. The "menu de gourmand" includes an appetizer salad of hot and cold foie gras, garnished with a truffle prettily fanned out on a bed of mâche, then a bowl of court bouillon filled with seafood and tiny ravioli, or a fish course—red snapper in lime butter—followed by an entrée of supreme of capon seasoned with fresh ginger and garnished with shreds of caramelized ginger. Next, a salad and then dessert—crème brûlée or a soufflé. Each guest is given a place card and menu, often printed on the host's personal letterhead.

"We do not want to do *boring* menus," declares owner Sirio Maccioni. For spring, chef Boulud has created a "menu du courage": a powerful-tasting fresh-tomato soup served ice cold with thin slices of avocado. The second course is a fillet de rouget croustillant—a small piece of rouget, red snapper, or black bass wrapped in potato slices and sautéed in butter, resting on a fondue of leeks and covered with a red wine sauce. A navarin of lamb follows, or poulet cuit sous la brique—half an herb-seasoned chicken breast that has been sautéed while weighted down by a brick. Layered grilled vegetables in the form of a little cake make the next course; for dessert, a croquant aux fraises.

A simple lunch of pasta, quenelle de poisson, and rack of lamb would run between $40 and $45 per person; the menu du courage costs $50 to $55 per person; the menu de gourmand, which includes foie gras and lobster, $70 to $75 per person. Add the cost of the drinks ($4.25 apiece) and house wine (starting at $16 a bottle), and the 20 percent gratuity. If the client wants special chairs or tables, Le Cirque will rent them and pass on the charge.

The room is available Monday through Saturday for lunch from 11:30 A.M. to 5 P.M., and for dinner from 6 P.M. until the wee hours.

L'Orangerie of Le Cirque, 58 East 65th Street (794-9292). Call Sirio Maccioni. A.E., C.B., D.C.



IN DECEMBER, CROWN PUBLISHERS TOOK OVER **MORTIMER'S** TO CELEBRATE THE PUBLICATION OF DOMinick Dunne's new book, *Fatal Charms*. Owner Glenn Bernbaum, who likes to oversee the decorations, suggested that artist Ted Schaeffer draw eight black-and-white cartoons of some celebrities (among them Imelda Marcos and Gloria Vanderbilt) from Dunne's gossipy book. The drawings were enlarged and mounted on the mirrors in the room, and the ceiling was covered with black-and-white balloons. The place was festive, with its brick walls, dim lights, and glass globe sconces. That night, there were nine kinds of hors d'oeuvre: beaten biscuits filled with crabmeat, smoked salmon and black bread, fried shrimp, society sandwiches, sliced filet mignon, tiny crab cakes, baby pizzas, sliced baked ham, and French-fried potato skins. The tab: $15 per person for food. At all events held at Mortimer's, the host is charged by the drink: Cocktails cost $3.50 (or more) apiece, and wine costs $11.50 (and up) a bottle.

Mortimer's back room can accommodate 40 to 60 (50 with a band) for lunch or a seated dinner, 125 for a buffet or cocktails. The entire restaurant can hold 275 for cocktails, 120 for a seated dinner.

Cafe Mortimer, an intimate-party space, has its own entrance around the corner on 75th Street. The café holds 30 for dinner at round tables of 10 or 50 for cocktails (in good weather, another 25 can sit outside). It's understated: green-tile floor and creamy white walls. Bold color schemes look wonderful in this space. At one event, Bernbaum covered the ceiling with navy, pink, and white balloons and set "porcelana" roses on navy tablecloths. Another time, there were orange, yellow, and maroon balloons overhead; terra-cotta bud vases filled with amaryllis flowers and set on yellow tablecloths; and, on the bar, big glazed clay pots holding amaryllis plants.

A seated dinner in the café or Mortimer's back room begins with passed hors d'oeuvre; then guests might sit down to an appetizer of feuilleté of crab, an entrée of grilled poussin, and sautéed potatoes, garden peas, salad, pralinée ice cream, petits fours, and coffee. The food charge for this dinner would be $35 per person; with drinks and wine, the fee would rise to about $60 per guest. The gratuity suggested is 20 percent. There are extra charges for balloons, flowers, and colored tablecloths.

Mortimer's, 1057 Lexington Avenue, at 75th Street (517-6400), is available for private parties daily; lunch can run from noon to 5 p.m., dinner from 6 p.m. until the wee hours. Call Glenn Bernbaum. A.E., C.B., D.C., M.C., V.

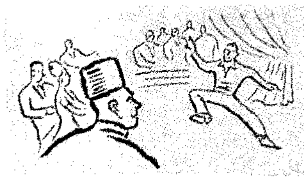
JUST TO THE RIGHT OF THE **RUSSIAN TEA ROOM'S** MAIN ENTRANCE, THERE'S A BRONZE door—a reproduction of a door in Leningrad that dates from the fifteenth century—with coffered insets of carved figures that are part beast, part human. It opens to a narrow stairway that leads to the two party rooms, which are both painted a deep forest green—the traditional color of the czars' hunting lodges.

The Café, which seats 90 and can hold up to 200 for a cocktail reception, is large and L-shaped; it is furnished with scarlet banquettes and crammed with paintings of Russian-related subjects and French café life: Jamie Wyeth's sketch of Nureyev; drawings of costumes from *Petrushka;* a Toulouse-Lautrec pastel of a couple in opera dress; a Cubist drawing by Braque.

The shining brass samovars along the walls are tall enough to act as little columns between the grouped artworks. There are grand carved-wood side curtains framing the windows and doorways, each with a gilded clock at dead center—a style that probably originated in the private theaters of the Russian aristocracy. This marvelous room could be a Paris salon of the thirties. The Café is a brilliant, supremely civilized room for holding a party (any party, that is, ex-

Musicians: the Curtis Sisters. Models, left to right: Michael Sopkiw, Scott Bingham, Susan Leahy, Carolyn TenEyck, all of McDonald/Richards.

THE RUSSIAN TEA ROOM



ENERGIZING

The vibrant colors, the abundant artwork, the sparkling brass of the samovars will help bring any civilized party to life.

cept a sweet-sixteen celebration, which the management of the tearoom does not allow "because the loud music could be heard at all levels, which wouldn't be appropriate," says a restaurant spokesman). In spring and summer, the Café is available daily for cocktails or dinner from 5 to 10 P.M., or late supper from 10 P.M. on. It is available on a more irregular schedule in fall and winter.

The New York Room, down a hall that's busy with costume sketches for the opera and the ballet, holds up to 60 for a seated dinner, or 100 for a cocktail reception. Like the Café, it has sconces hung with gold tinsel and walls vivid with paintings. These, though, deal with New York life: the Brooklyn Bridge, New York's harbor, old buildings, a festival on Mott Street, crowds in a nightclub. It is as striking as the Café, but it's smaller—a very warm place for an intimate gathering. It is available daily for breakfast, lunch, dinner, or after-theater functions.

A typical dinner party would begin with passed canapés of shrimp salad in barquettes, mini-shashliks, and stuffed mushrooms. The host may also arrange to have a chef prepare blini with red caviar and sour cream at a table as the guests look on. Dinner includes an appetizer, such as mushrooms à la grecque or eggplant orientale, or hot or cold borscht with sour cream; an entrée of beef à la stroganoff or—the favorite—breast of chicken Kiev; and dessert (strawberries Romanoff, another traditional favorite, costs $6 extra per guest). This dinner, which would run $65 per person, includes a one-hour open bar (but not the house wine, which costs $14 per carafe). The price does not include 20 percent for gratuities.

The private rooms at the Russian Tea Room, 150 West 57th Street (265-0947). Call the banquet department or Greg Camillucci. A.E., C.B., D.C., M.C., V.

ROBERT HOMMA SELLS FLOWERS AND ART OBJECTS FROM THE GROUND FLOOR OF A townhouse on East 61st Street. His garden makes a lovely setting for cocktail parties (of up to 40 guests) or seated luncheons (of up to 30). The twelve-foot-high metal fence encircling the garden has been completely covered in pale-gray canvas, making a neutral, soft

PHOTOGRAPH BY JOHN S. ABBOTT

background for any flowering trees, potted plants, rosebushes, or palms that a party-giver may want to supply. The fence is so high that brightly colored paper lanterns can be strung overhead to light the space at night.

Homma's garden has been transformed many times: *Vogue* held a luncheon there with a lavender-and-blue color scheme, renting batik tablecloths, Canterbury bells, delphiniums, and antique French wrought-iron furniture. For another party, Homma created a tropical garden using ten- and twelve-foot jade trees, birds of paradise, potted palms, anthuriums, and heliconias (the Brazilian lobster claw). The fee for that was $2,200, including the $1,500 fee for use of the space.

Drinks can be set up in Homma's flower shop, a long, narrow, bright room with open shelves, and the cellar can be used for the caterer's setups (these options are included in the price). The client may also use, without extra charge, any shrub or tree in the shop as part of the garden decorations, although cut flowers must remain in the refrigerated case unless they are purchased. Homma can provide custom-made flower designs beginning at $100 and rising to several thousand dollars. Extra lighting can be used for a nighttime party at a charge of $75 per hour for installation and removal. Add the cost of renting or buying the lights.

A client may also use Homma's collection of antique Japanese ceramics, vases, baskets, and jugs as part of a garden theme. He'll create a rock garden or a cherry-blossom garden for an event, or even a tablecloth made of tiny roses (that will cost $1,000 and up), which looks great under a wedding cake.

Homma's collection of 75 black-and-white surrealistic Italian plates designed by Piero Fornasetti can be used as table china. The host may use any caterer he or she chooses, though Homma has a list of suggestions.

The garden is available for private parties every evening from 6:30 P.M. to 2 A.M., and on Sunday afternoons. Hosts may set up in the garden during the day. In addition to the $1,500 fee for the space, there is a charge of $50 per hour for general supervision. There is no gratuity and no sales tax.

Robert Homma, 27 East 61st Street (935-1314). A.E., M.C., V.

THERE ARE TALL FRENCH WINDOWS OPENING ONTO A GARDEN, AND SLIGHTLY FADED MUrals of romantic French scenes—the Château de Gaillac, in Périgord, and a landscape in Dordogne. There's a small bar. When the large, rectangular table is set for 20 (30 at a U-shaped table), **Le Périgord**'s private upstairs dining room looks like the proper setting for a council of diplomats. (In fact, the room *is* popular with the U.N. set.)

Agreeable as a setting may be, though, what makes a restaurant is the chef. So hosts who want to offer their guests wonderful food should know about Antoine Bouterin's *dîner provençal,* which must be specially ordered. Tartlets topped with tomato are served with cocktails; then the appetizer, a puff pastry filled with spinach and confit of garlic. After this comes a choice of soup: a creamy fish soup flavored with lobster roe and garnished with grilled shrimp slices, or soupe au pistou, which is made with lots of zucchini and leaves a fiery aftertaste. Guests are served a

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demi-portion of lotte provençale with minced tomato and black olives followed by a rack of lamb with tiny pieces of caramelized garlic and roasted vegetable. Dessert might be a number of things: individual vanilla soufflés topped with a sprig of thyme or pâtisseries filled with the fruits of summer.

A four-course *dîner provençal* has a prix fixe of $45 per person, which includes canapés, appetizer, soup, fish, entrée, and dessert. Add to this the cost of drinks ($4.50 each), wine ($11 a bottle and up), and the 15 percent gratuity. The *dîner provençal* can vary and should be discussed with Bouterin.

The private room at Le Périgord, 405 East 52nd Street (755-6244), is available for parties seven days a week from noon to 10:30 p.m., and at other times on request. Call Georges Briguet. A.E., C.B., D.C., M.C., V.

TO GET TO **PRIMAVERA'S** RUSTIC-LOOKING WINE CELLAR, WITH ITS TERRA-COTTA floors, brick walls, and the floor-to-ceiling racks on which the bottles age, guests descend a flight of steps from the dining room. A party in this space will be mellow and merry. There may be as few as a dozen guests or as many as 35. A cocktail bar can be set up in the narrow wine room adjoining the main one, and guests can walk around, drink, and inspect the bottles. Few decorations are needed, but don't discount the pleasant effect you can create using laurel wreaths in May, autumn leaves and pine cones in the fall, green roping at Christmastime, and bowers of grapes in any season.

A seated dinner costs $60 to $75 per person, depending on the choice of entrée. Figure in $5 for each drink and $18 (and up) per bottle for wine, plus the 20 percent gratuity. The cost will probably be $100 per guest—not excessive, given the pleasant setting, the food, and the service.

The hors d'oeuvre could be fried calamari, fried zucchini, salmon on toast, and more. Appetizers can include carpaccio with green sauce, seafood salad, roast peppers with fresh mozzarella, and prosciutto with melon. Then a small portion of pasta will be served; order the light capelli d'Angelo Primavera—a gorgeous garden of briefly cooked cauliflower bits, minced tomato, broccoli, stringbeans, zucchini triangles, and mushrooms. For an entrée, most hosts choose veal, probably because it's familiar, but the roast pheasant made with pancetta, thyme, rosemary, and sage is lovely. Then comes the Primavera salad of radicchio, endive, and Bibb lettuce with a platter of assorted cheeses; then a large fresh-fruit plate is placed on the table. For dessert: strawberries with zabaglione sauce or the rich tirami su.

Ristorante Primavera, 1578 First Avenue, at 82nd Street (861-8608), is available for private parties nightly from 5:30 p.m. until midnight. Call Nicola Civetta. A.E., C.B., D.C., M.C., V.

LESLIE REVSIN'S NEW RESTAURANT, **ARGENTEUIL,** HAS A CRISP, SOPHISTICATED LOOK: DARK print fabric and crystal sconces, plum velvet banquettes, white tablecloths, antique silver on display. By night, there's a sparkle of crystal and silver; by day, the room is bright, warm, and rosy.

A group of at least 50—but no more than 72—can take over Argenteuil for luncheon parties on Saturdays from noon to 5 P.M. Begin with an appetizer of lightly creamed fettuccine with smoked chicken. The pasta tastes like mom's homemade egg noodles (delicious), but with this demi-portion, guests won't feel overfed. Or have Revsin's Roquefort beignets, set on chilled

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apple purée. For an entrée, choose the spectacular salad of lobster, artichoke bottoms, and leeks with a white-truffle vinaigrette. And be sure to specify that you want many loaves of the butterzopf bread, an eggy bread that goes well with the richness of the lobster.

Then, for dessert . . . *strawberries.* The strawberry is Argenteuil's logo. Revsin's strawberry dessert is fabulous: Each person gets a tiny tower of berries in crème chantilly resting on a circular slice of praline, with puddles of strawberry coulis at the base of the tower. But also order her chocolate cake with its edible silver leaf. A three-course meal, including appetizer, lobster salad, butterzopf bread, and two desserts, costs $62 per person. Drinks start at $4.50, bottles of wine at $18. Add 20 percent for gratuities.

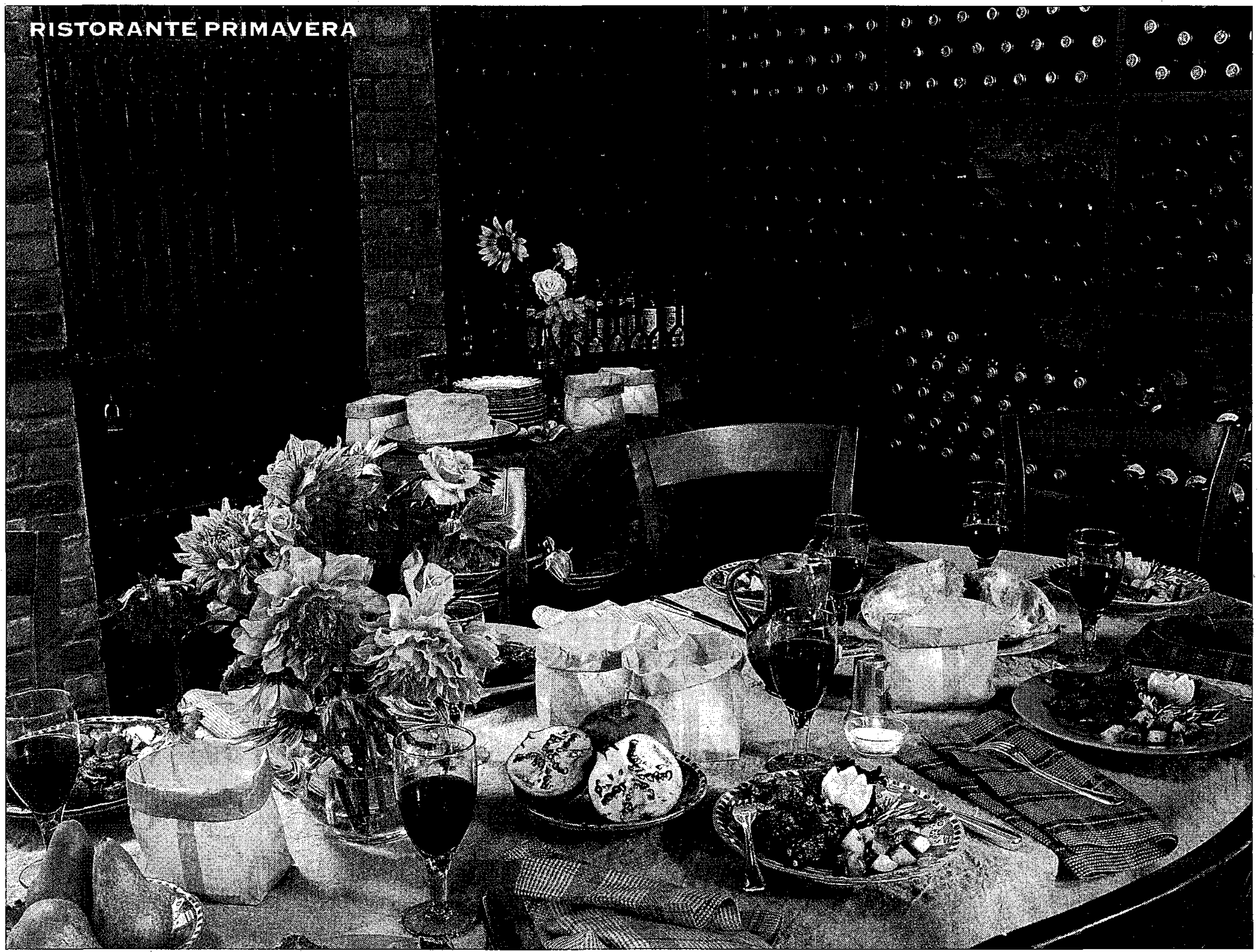
Argenteuil, 253 East 52nd Street (753-9273). Call Max Bernard. A.E., C.B., D.C., M.C., V.

COMFORTABLE

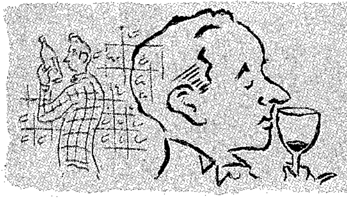
MARLO THOMAS AND MIKE NICHOLS RECENTLY CELEBRATED THEIR BIRTHDAYS TOGETHER at **Carolina.** There were six tables of eight guests each, and the down-home eats—smoked chicken, barbecued ribs, crab cakes, mashed potatoes, and more—were placed in the middle of every table so guests could help themselves, family-style. The festivities were held in the front room, which isn't private, but Marlo and Mike didn't seem to mind the stares.

But if *you'd* mind, have a look at Carolina's upstairs party room, a long, narrow space (accommodating 35) with old brick walls, rose-tinted glass chandeliers from the twenties, and a magnificent Art Deco lacquer screen that once belonged to hat designer Lilly Daché.

Parties always begin with cocktails and passed hors d'oeuvre: tiny, spicy crab cakes and mini-popovers filled with smoked chicken and chutney, smoked shrimp, crudités, etc. The first course (a must): creamy corn chowder.



RISTORANTE PRIMAVERA



HANDSOME

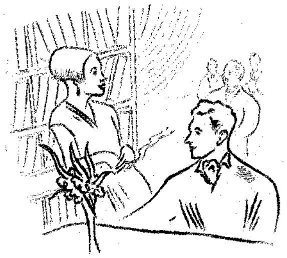
Primavera's wine cellar, with its brick walls and floor-to-ceiling bottles, makes a warm setting for merrymaking.

PHOTOGRAPH BY ELIZABETH HEYERT

Then let your guests choose from among three entrées—the favorites are barbecued spareribs, smoked chicken, and *rare* apple-smoked fillet of beef. Three vegetables are included with the entrée: corn pudding, greens, and Carolina-style mashed potatoes made with cream, butter, and sautéed cabbage (the Irish call this dish colcannon). Order a green salad with all of this starch. Then revert to a chocolate dessert like mud cake or peanut-butter pie.

A buffet or three-course seated dinner for 35 will cost between $45 and $70 per person for passed hors d'oeuvre, an appetizer, an entrée, vegetables, salad, dessert, and coffee. House wine is included; cocktails start at $4.50 per drink; a one-hour open bar costs $10 extra per person. Add 20 percent for gratuities. The price per person is higher for parties that begin before 8 P.M. than it is for parties held after 8 P.M., and the per-person charge will be higher if there are fewer than 25 guests. A party in the upstairs room may last as long as desired; a pianist charges $100 for four hours.

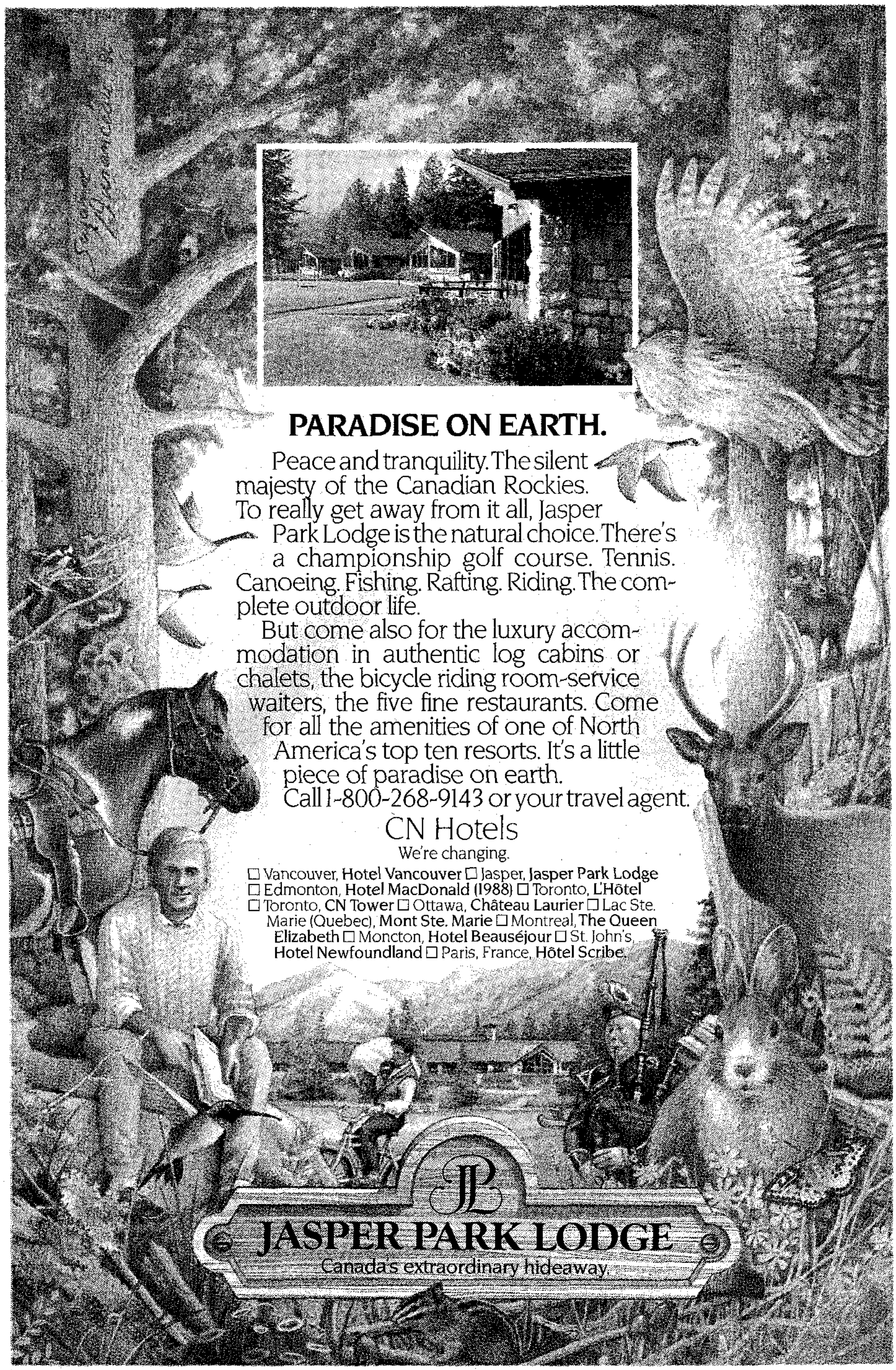
Carolina, 355 West 46th Street (245-0058), is available for private parties for lunch and dinner between noon and midnight seven days a week. Call Eileen Weinberg. A.E.



SANT AMBROEUS CAFE, WHICH OPENED LAST SEPTEMBER IN THE MADISON AVENUE HOTEL, IS A FINE spot for late-night partying—after the ballet or the opera, for instance. The room, which seats 36, is available for private parties Saturday and Monday nights from 10 P.M. to midnight.

The café shares a kitchen with the Sant Ambroeus bakery and restaurant around the corner, but its décor is entirely different. It doesn't have the bakery's tented ceiling or pastry cases or brass-glass-and-marble shine. The new place is classic and understated—a bit like an airy dining room in a posh Palm Beach home: Palladian-style arched windows and mirrors; walls of pale coral *faux marbre;* banquettes striped in pink, green, and white; reed chairs; a small bar near the entrance.

The price is so modest, it's astonishing. For $12, the management estimates, a guest gets two sandwiches—salami, prosciutto, basil with mozzarella, or ham and cheese on little soft,



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glossy rolls—plus as many bite-size tartlets as he or she wants, as well as two glasses of sparkling wine. All the sweet things are piled on the bar or on a table. The best tartlets are the strawberry-with-pastry-cream, the tiny linzers filled with blanched-almond halves, and the cream puffs dusted with cocoa powder. At these prices (which don't include coffee or the 20 percent gratuity), you can make a few extravagant additions, such as a special champagne and one of Sant Ambroeus's lavish cakes. A great choice is the Delizia ($21), which is shaped like a chestnut; it's part chestnut purée, part chocolate mousse, with a few dabs of bittersweet chocolate. For an additional $3 apiece, each guest gets three scoops of gelato; another $1 apiece brings each guest a cup of espresso.

Sant Ambroeus Cafe, 25 East 77th Street (570-2211). Call Anna Mosca. A.E., M.C., V.

MR. LEO, A LOW-KEY SOUL-FOOD RESTAURANT ON WEST 27TH STREET, DOESN'T HAVE THE snap and bounce of Sylvia's luncheonette-style place on Lenox Avenue. Instead, it's tony: a mirrored main dining room with white leather banquettes, a white-and-lavender ceiling, and tuxedoed waiters. Twenty-four people may have a party in the space at the rear of the room. That space can be roped off, but you may not find it private enough; better reserve Leo's upstairs room (seating 35)—it's nice, although it isn't as luxurious.

There are dark wood walls and reproduction Belle Époque glass-shaded sconces. You'll hear soft jazz over the good sound system. A seated buffet for 35 upstairs costs only $31.11 per person—a surprisingly low fee, considering the amount (and quality) of the food served. Oh, those hot and fluffy cornbread sticks shaped like hot-dog rolls, that crisp honey-dipped fried chicken, that luscious barbecued chicken... and those ribs—so meaty and spicy, the pork almost falling off the bone. The portions are huge—except for the serving of collard greens (scented with secret spices), which isn't nearly sufficient. Ask for more when you're planning a party menu. The buffet price includes two meat choices, one seafood, two vegetables, three salads (potato, macaroni, and tossed green), corn bread, dessert (order the peach-apple cobbler), coffee, and house wine.

The price for a buffet includes a three-hour open bar and passed hors d'oeuvre, but hosts are still responsible for an additional 15 percent for gratuities. The upstairs room at Mr. Leo is

SANT AMBROEUS CAFE

PHOTOGRAPH BY JEFF MCNAMARA

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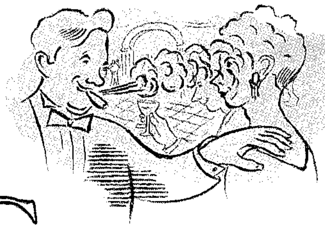
available every day for any three-hour period desired.

Mr. Leo, 17 West 27th Street (532-6673). Call Liz Coakley. A.E., C.B., D.C., M.C., V.



SEL ET POIVRE LOOKS LIKE ANY SIMPLE COUNTRY INN IN FRANCE. THE RESTAURANT, WHICH seats up to 65, has white stucco walls, dark wood beams, and a discreet little bar; the tables always carry an arrangement of fresh flowers and fancily folded napkins. This would be a very pleasant place for a low-key, refined anniversary party or wedding dinner; guests can cluster around the bar for drinks and mingle in the center of the dining room, and all the toasts will by heard by everybody.

But something else is worth celebrating here: the beautiful borscht, shocking pink, hot, creamy, with its faint, characteristic sourness. This is a marvelous March-to-May soup; when the weather heats up, the restaurant serves a cold version. There are less filling appetizers, like the terrine of scallops layered with spinach or the thinly sliced smoked salmon that totally covers the plate.

At private parties, owner Barbara Mora likes to serve a tossed green salad after the appetizer as well as an apple sorbet with apple brandy right before the main course. There is one dazzling entrée here: a salmon—steamed in parchment paper—that gives off wonderful vapors. It's topped with a crunchy julienne of vegetables. Another salmon dish—poached and served with tomato coulis—is delectable, too. Unless you have a particular dessert in mind, depend on Mora's little hot soufflés dusted with powdered sugar.

There's a prix fixe for all private parties at Sel et Poivre: A seated dinner, which includes passed canapés, an appetizer of soup or seafood, salad, sorbet, entrée, dessert, coffee, and fruit basket, is $65 per person (flowers are included). Add the cost of the drinks ($4.50 and up) or wine (which may be selected by the host and purchased by the restaurant) and the 15 percent gratuity. The party may run from 5:30 to 11 P.M. seven days a week.

Sel et Poivre, 853 Lexington Avenue, near 64th Street (517-5780). Call Barbara Mora. A.E.

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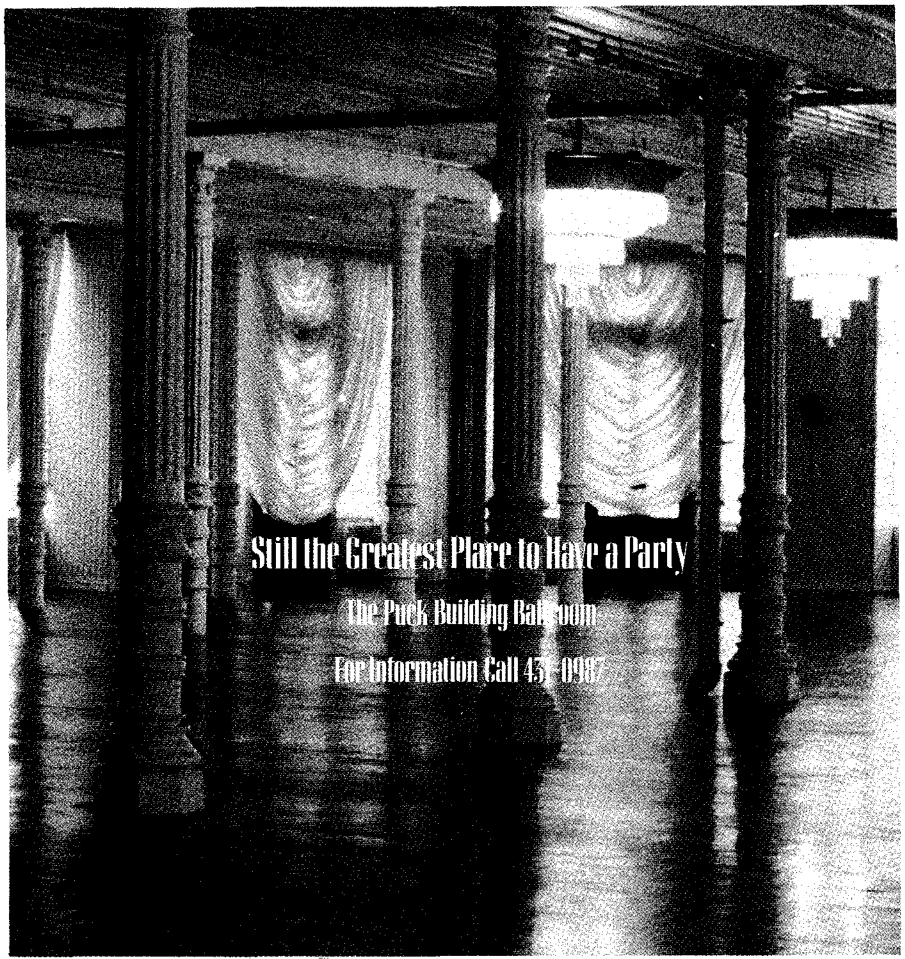
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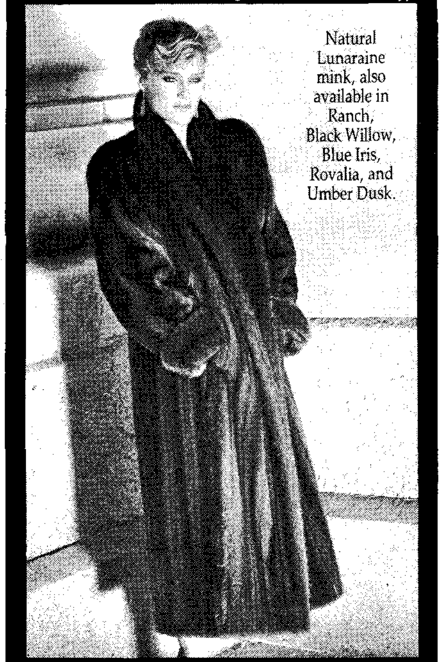

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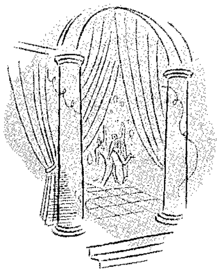

THERE'S SOMETHING VERY APPEALING, ON A SUNDAY AFTERNOON, ABOUT A ROOM FULL OF PALM trees, a bar full of rum drinks, and a buffet table full of "after church" food, Caribbean-style. So plan an agreeable Sunday: Call **Caribe** and set up a brunch for 40 to 80 friends. The cooks are from most of the islands from Jamaica to Trinidad; they'll load the buffet table in the back room with a dozen or more dishes.

You'll get two meats—or a meat and a fish course—six vegetables, johnnycakes (a small Caribbean popover), breads, lots of gooey, sweet desserts, and coffee. Some of the offerings from which you can choose: blood sausage, a wonderfully chewy curried conch, braised red snapper, dried codfish cakes, curried chicken, rice and peas, fried okra with a crunchy, tempura-like crust, cucumber with crumbled bacon bits, baked breadfruit (a starchy vegetable), stewed eggplant, mashed green plantains, candied carrots, braised cabbage, and much more. Not to mention chutneys, jellies, jams, and marmalades.

The charge for a three-hour Sunday buffet (from noon to 3 P.M. or from 1 to 4 P.M.) is $20 per person. This includes a three-hour open bar and house wine. Add 15 percent for gratuities.

Caribe, 117 Perry Street (255-9191). Call Bill. No credit cards.

RESTAURANTS ARE FINE AS PARTY SETTINGS, BUT SOMETIMES FRIENDS WANT TO GATHER in a thinking person's space—a place where they can lean against a bookcase, sip a drink, and sing old songs while a comrade plays the piano.

Friendly, folksy, and hard to find—that's what this kind of space is. But here is just such a setting: a **seven-room apartment on upper Central Park West,** with high ceilings, a view of the park (from a low floor), and the kind of eclectic furnishings and personal clutter that makes this apartment similar to the one in *Hannah and Her Sisters.*

The sunny living room, 19 by 24 feet (it holds 50 for a seated buffet or dinner and up to 100 for cocktails), has peach walls, lots of bookshelves, Oriental

TENTH AVENUE JUKE BOX CAFE

LIVELY

Look, listen, dance – in this cheerful pub, a party can have a modest tab.

PHOTOGRAPH BY LOUIS PSIHOYOS

scatter rugs on polished oak floors, and several groups of sofas and chairs, including a cluster of antique white wicker chairs next to a fern-filled window facing the park. An upright piano (with sheet music) stands against one wall. There's a good-size adjoining dining room (the table seats twelve) and a long hallway and foyer whose walls are covered in Pierre Deux–style paper and hung with framed line drawings. Two pleasantly wallpapered bathrooms are available for guests' use. The charge for using the space for five hours is $700.

Parties at this apartment are catered exclusively by Cotler Catering. Last fall, at a dinner party, I tasted Cotler's hearty shrimp jambalaya and the superb, very crisp salad of jicama, haricots verts, and oranges. The food looked and tasted wonderful.

For $40 per person, Cotler will prepare a jambalaya buffet supper: three kinds of hors d'oeuvre, the shrimp entrée, the jicama salad, jalapeño-Cheddar corn muffins, fruit, pastry, and coffee. Guests can provide their own liquor. Her prices for luncheons and dinners range from $25 to $50 per person, depending on the choice of food and the number of guests; the smaller the group, the higher the per-person price.

Cocktail parties with six kinds of passed hors d'oeuvre begin at $15 per person. The client is charged for the staff of three to four people needed for a buffet serving 35; each bartender and waiter gets $80 for five hours and $15 for each hour after that. Add the rental fees for glassware, china, linen, and the cost of flowers. The gratuity is left to the hosts' discretion.

The apartment on Central Park West is available for private parties daily for any five-hour period. Call Cotler Catering (227-6270). No credit cards.

AT 10:30 P.M., 65 PEOPLE LEAVE LINCOLN CENTER AFTER A BENEFIT CONCERT, LOOKING FORward to sweets and champagne. They pile into a waiting bus, speed up Amsterdam Avenue, and arrive at **Sarabeth's Kitchen** around 11:15. There, behind the long, glass-covered counter, the staff stands ready to feed them smoked-salmon sandwiches (with the crusts removed), miniature croissants, tiny crème brûlées, lemon-curd tartlets, chocolate truffles, shortbread cookies, champagne, and foamy hot cappuccino.

Sarabeth's is a softly lit, low-key place with rose banquettes, flowered cotton coverings on reed chairs, and seating on two levels: opposite the pas-

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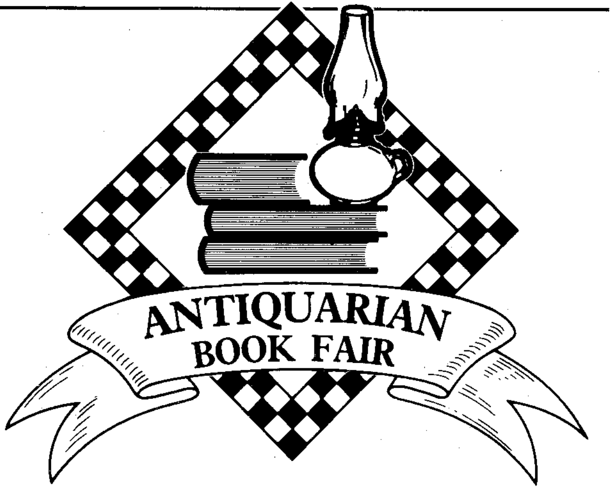

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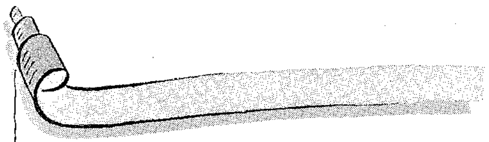

try counter and on the mezzanine, two steps up. A piano can be set up at one end of the room.

Sarabeth's Kitchen can seat a group of up to 65; the party may run from 10:30 P.M. to 2 A.M. any night except Fridays and Saturdays. The charge for unlimited sandwiches, croissants, and three glasses of imported champagne is $45 per person. This includes the sales tax and the services of seven staffers, but not the 15 percent gratuity. The restaurant can arrange both piano rental and a pianist to provide four hours of music; the combined charge is $600.

Sarabeth's Kitchen, 423 Amsterdam Avenue, near 80th Street (496-6280). Call Sarabeth Levine. A.E., C.B., D.C., M.C., V.

CHARTERING A YACHT DOESN'T MEAN SPENDING THOUSANDS OF DOLLARS—NOT always. A group of friends or just two can enjoy a six-hour cruise for as little as $350, plus the tip for the crew. The following boats (and others) can be chartered through Ventura Yacht Services, Inc.

The Enticer is a grand-looking boat—an 85-foot white hull with cabins of Honduran mahogany. The main salon, for dining, is decorated with lush red carpeting and wood beams overhead. She was built in 1935 by naval architect John Trumpy, whose luxury yachts brought him renown. Twenty-two can be seated at the dining table; the boat can hold 50 for cocktails. The in-house chef, Gerhardt Wessel, charges $42 per person for a dinner of passed hors d'oeuvre (prosciutto rolled around a melon wedge, cherry tomatoes stuffed with herb cheeses, scallops wrapped in bacon, spinach in puff pastry); an appetizer of spinach salad; roast fillet of beef with béarnaise sauce; red bliss potatoes with broccoli; and, for dessert, strawberries Romanoff (this dinner was not sampled, since the yacht is still in Florida). A four-hour open bar, which includes house wine, costs $18 per person. *The Enticer* is available for charter for $2,500; that includes fuel, use of the boat for a four-hour period, and gratuities. She can be berthed in Manhattan, in Connecticut, or on Long Island; the client must pay a $100 to $200 berthing fee.

The décor of the ***Klondike Princess,*** a 100-foot-long custom-built motor yacht with a fiberglass hull, has a forties-style glamour. The main salon has a burgundy carpet, a creamy beige Formica bar, burgundy velour barstools, and a canopy of tiny Tivoli lights. It seats 40. This room connects by stairway to the lower dining salon (seating 54), where there are Lucite tables, and rose leather banquettes at a brass-trimmed buffet counter. The partly canopied, spacious sun deck contains banquettes and a bar.

Klondike Princess has no in-house caterer, but Alexandra Troy (410-5474) has been preparing dinners and box lunches for Ventura for several seasons, and her food is both good and beautifully presented. Troy's dinners begin at $21 per person; her lunches cost $17.50 per person and up. A typical dinner: passed hors d'oeuvre, a vegetable dish of snow peas in shallot sauce or ratatouille, an entrée of poached chicken or fillet of sole in light coriander sauce, a pasta primavera, and, for dessert, brownies, blondies, and a fresh-fruit platter. A three-hour open bar, including Bloody Marys, mimosas, and all liquors, is $15 per person.

As many as 94 can be accommodated at a seated dinner; up to 140 can go along just for the cruise. A four-hour charter is $5,100, including gas but not the gratuity. Home port is New Rochelle; if the guests board the boat there, the host pays no docking fee and the party can last five hours. If guests board on Manhattan's East Side, there's a docking fee of several hundred dollars; if they board at Capri Marina in Port Washington, the docking fee is $110.

The ***Entrepreneur II*** looks like a gala boat. Built just this year (it will be ready to go in May), this 130-foot steel-hulled motor yacht has a main salon with French-blue carpeting, peach-and-blue upholstered chairs, glass-topped coffee tables, and a marble dining table; 37 people may be accommodated at a seated buffet. The salon opens onto a large afterdeck where sixteen more people can be seated. Above it, there's an upper deck with a glass-enclosed lounge that seats 27; there's a sun deck too. A three-course seated dinner, including passed hors d'oeuvre, is $65 per person; a four-hour open bar, with house wine, is $19.50 per person. The cooking of Roy Ballard, the on-board caterer, wasn't sampled. His menu includes passed hors d'oeuvre like tiny vol-au-vent filled with seafood or bouchées of chicken curry, an entrée of cold sliced fillet of beef on French

NEW YORK STYLE

Thea Bashful, Dancer

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THE **TENTH AVENUE JUKE BOX CAFE** IS A HANDSOME OLD ROOM WITH BRICK WALLS, A TIN ceiling, a large bar, and a sparkling vintage (1946) Wurlitzer jukebox, which, alas, no longer plays ("It required daily repair," says owner Richard Gussoff). Still, it's great to look at, with its wood trim and those water tubes full of rising bubbles and those red, green, and yellow lights. This restaurant would make a memorable setting for a party for children, who can listen—or dance—to songs like "The Hucklebuck," "Stop! in the Name of Love," and Billie Holiday's "Ain't Nobody's Business If I Do." The sounds of these and other oldies—plus contemporary stuff like "Dancing on the Ceiling"—emanate from a reproduction 1950s Rock-Ola. So schedule a party for as few as 25—or as many as 45—parents and children on any afternoon Monday through Friday between 3 and 5 P.M. Adults, too, can take over the restaurant—for dinner parties Monday through Friday for any three-hour period between 5 P.M. and 1 A.M.

At parties, children get the dishes offered on the luncheon menu: hamburger and chips, fried chicken, or chicken-salad, for instance. The charge for a sandwich or burger or fried chicken, a soft drink, and a gooey birthday dessert—chocolate mud cake, Key-lime pie, or pecan pie, all from Umanoff & Parsons—is $15 per person. Add 15 percent for gratuities.

Adults who want to hold a party can select such dinner-menu dishes as chicken paillard, steak au poivre, blackened swordfish, breast of duck, and Cajun sausages and plum tomatoes over linguine. The charge is $40 per person for an appetizer, an entrée, dessert, coffee, and a three-hour open bar.

The Tenth Avenue Juke Box Cafe, 637 Tenth Avenue, at 45th Street (315-4690). Call Richard Gussoff. A.E., M.C., V.

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What would children welcome more, after school, than a feast that's just desserts? Owner Carol Baer will provide the guests with plenty of toppings (gumdrops, jelly beans, sprinkles) so they can make their own sundaes on the spot; each child gets a scoop of ice cream with a cone stuck on top like a clown's hat. Cider or hot cocoa (or, in the summer, lemonade) comes with the sundae. As an alternative to the popovers, parents may choose birthday cake or chocolate silk pie (both from Umanoff & Parsons). The charge: $7.50 and up per child.

If parents prefer a heartier menu, they can order hamburger on a bun with chips, spaghetti and meatballs, or a tuna-fish or peanut-butter sandwich, plus cocoa or cider and the birthday cake. The charge: $10 and up per child.

A group of 20 to 50 children and five supervising parents may take over Popover's main dining room (the décor is similar to Old Popover's) for breakfast parties Monday through Friday—and on school holidays—from 8:30 to 10:30 A.M. There's space in this room for an entertainer to perform. Teenagers with at least one chaperone may have a breakfast party here also. For $10 per person, the restaurant will serve popovers, French toast, or pancakes with syrup; and cider or cocoa. (They'll love the café's fresh-tasting strawberry butter.)

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Popover Cafe, 551 Amsterdam Avenue, near 86th Street (595-8555). Call Carol Baer. A.E.

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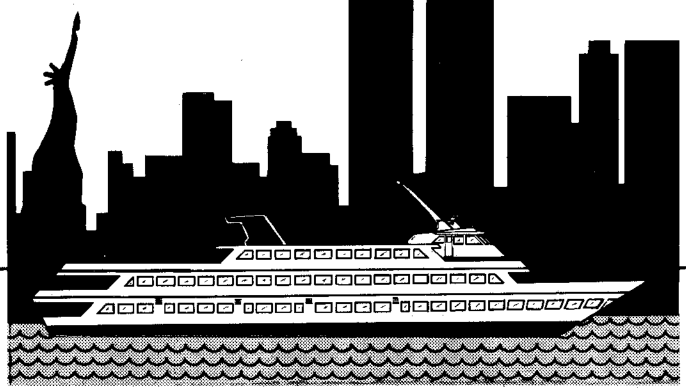
Party favors can be bought at the first-floor gift counter, then wrapped and tied with colored streamers to a balloon cluster in the center of each table; balloons are $25 a dozen. Favors depend on the age of the guests—twelve-year-old girls might like the flowered chintz- or tapestry-covered address books ($7.50 and $12). Younger children prefer the $10 package that contains a stuffed bear or dinosaur.

The upstairs rooms at Serendipity 3, 225 East 60th Street (838-3531), are available for children's parties Monday through Friday from 3:30 to 5:30 p.m. and Sundays from noon to 2 p.m. Call Debbie Christie or Stephen Bruce. A.E., D.C., M.C., V.



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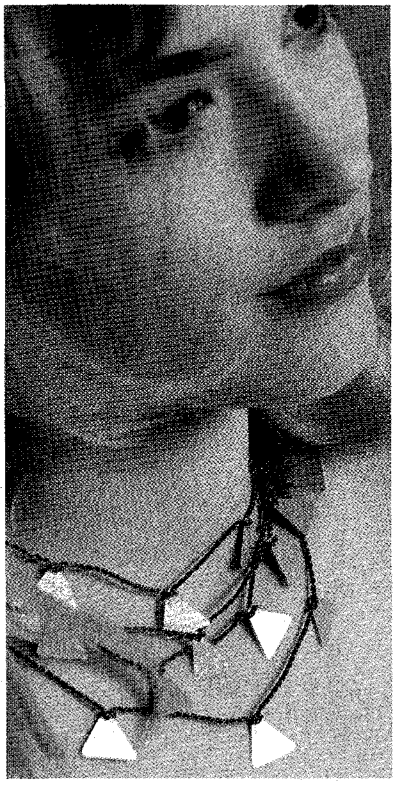

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Clutter Madness

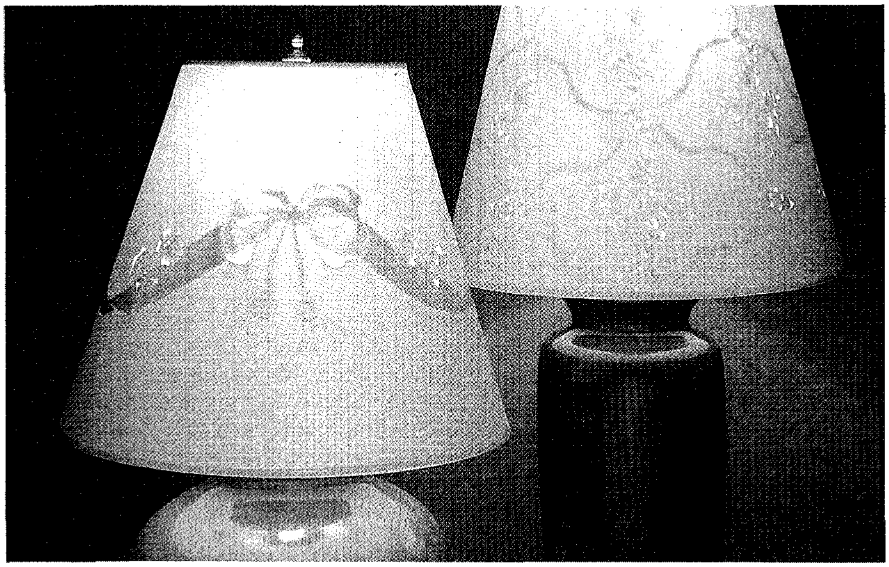
Julie Gaines and David Lenovitz call their tiny, cluttered store the New Farm, but the closest thing they have to livestock is chicken and duck salt and pepper shakers, and to produce, little jars of honey and homemade jam. Granted, there *are* vintage milk bottles and metal milk-bottle holders. Although it's not an antiques store, there are antiques (a Victorian mirror and a turn-of-the-century oak icebox) and collectibles (vintage warmer plates for babies, a twenties tricycle, cobalt-blue seltzer bottles, old cookie jars, U.S. Navy china, carnival and Depression glass) scattered among the new things (scores of pitchers, hundreds of glasses, and dozens of plates). In fact, there's lots of whatever strikes Gaines and Lenovitz's fancy on their rural forages. So come here for a wonderfully eclectic mix of country things at country prices (45 cents for glass carafes, 95 cents to $3.95 for dinner plates, $40 to $100 for old factory clocks, $900 for the icebox).
THE NEW FARM/*132 East 17th Street/995-9040*

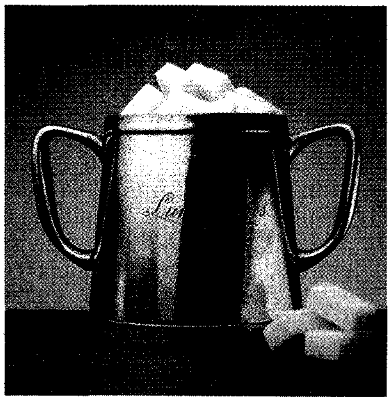
Photographs: left, Lawrence Ivy (model: Elaine Irwin of Elite; hair and makeup: Kathleen McGarry of L.S.R. Salon); right, Jeff McNamara.

Shade to Order

From the time she was little, Sharon de Lobo loved her mother's seemingly magical cut-paper lampshades (the wonderful colors appeared only when the lamps were lighted). Grown up, de Lobo discovered that she couldn't afford to buy her own—so she set about making them. She punched and cut designs onto heavy rag paper, then delicately painted them with acrylics and watercolors. De Lobo will do top or bottom borders, scalloped edges, or allover patterns. She'll do flowers and fauna or even match a fabric, wallpaper, or china print ($125 to $300; allow four to six weeks).

ABAT-JOURS/*249 East 57th Street Second floor/753-5455*





Times of the Heart

To Brooklynites, the closing of Lundy's, in the seventies, was as cataclysmic as the Dodgers' desertion to L.A. two decades before. Frederick William Irving Lundy's seafood restaurant had been on Emmons Avenue in Sheepshead Bay since just after the First World War. In its heyday, the restaurant turned out shore dinners for over a million of the gluttonous who flocked there each year. The cavernous, block-long building that still stands (a sad reminder of Lundy's glory days) was the restaurant's second home. Its first, on pilings right on the bay, has long since gone. But still around, thanks to James Elkind of Lost City Arts, are the sugar bowls that graced the original Lundy's tables. And it's fitting that these chunky twin-handled silver-plate cups were made right in Coney Island by M. Goldberg ($35).

LOST CITY ARTS/*339 Bleecker Street/645-8311*

Sweet Accompli

For Baroness Janet von Schuschnigg, getting in touch with her Georgia roots (she was born Janet McDonough Cook and grew up in Atlanta) meant perfecting her mother's fudge, a rich, creamy, sinfully chocolaty confection. At first, it was merely a gift for famous friends—photographer Yousuf Karsh, razor king Victor Kiam, and Four Seasons co-owner Tom Margittai. But unlike many family recipes, this one was a winner, and demand grew. Given Baron Kurt von Schuschnigg's expertise in food-product development (he worked for General Foods), commercial production was a snap. Now the walnut-studded Sweet Sin fudge is handmade in a Long Island City kitchen. **—Jane Freiman**

BLOOMINGDALE'S/*Au Chocolat/$16 a pound*

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Photographs: top and left, Larry Bercow; bottom, John S. Abbott.

Music/Peter G. Davis

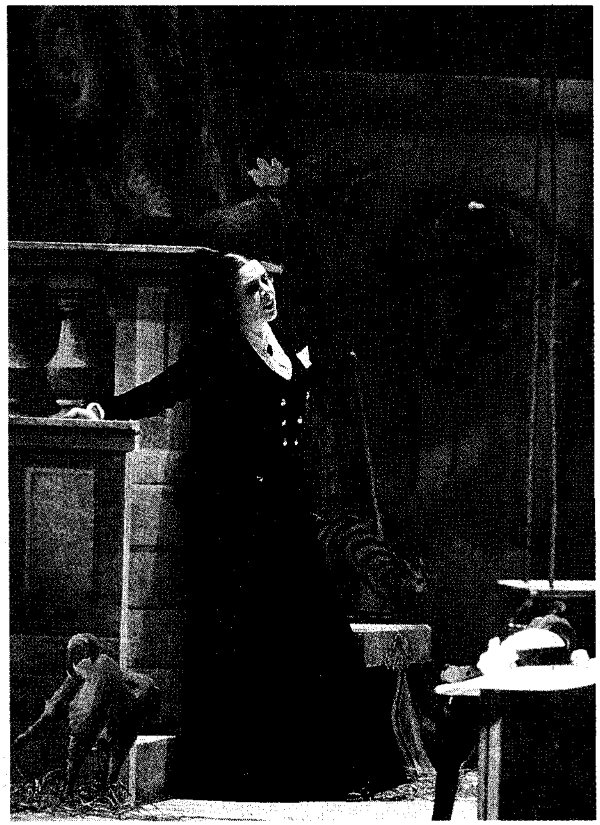
MAIS NON

"...Ponnelle's direction of the Met's new *Manon* is faceless and confined to the occasional odd, eccentric, or tasteless touch..."

ACCORDING TO THE PROGRAM SYNOPSIS, the final scene of the Metropolitan Opera's new **Manon** takes place, as it should, somewhere on the road to Le Havre. Surprise: When the curtain rises, what do we see but a long flight of stairs descending into a dingy cellar, where Massenet's pleasure-loving heroine painfully expires, surrounded by piles of junk. I suppose the trash is meant to symbolize Manon's foolish materialism and wasted life, but coming at the end of a long, depressing evening, it makes a more fitting comment on designer-director Jean-Pierre Ponnelle's cluttered, inconsistent, intellectually lazy, and generally horrid production.

The opera opens promisingly. The courtyard of the inn at Amiens resembles a finely drawn eighteenth-century lithograph, hinting that Ponnelle will pattern his sets after the lovely pen-and-ink poster created by Antonin-Marie Chatinière for the premiere of *Manon,* in 1884. No such luck. Des Grieux's humble room is a cross between a drafty New England barn and a block-long SoHo loft. The Cours-la-Reine scene, complete with mimes, mummers, and a tightrope walker, looks as if it has been pushed forward about a century and cribbed from Carné's film *Les Enfants du Paradis.* A garish rococo motif dominates the Hôtel Transylvanie gambling house, an awkward split-level structure divided into four separate rooms. Since the dramatic events of this act take place in just one room, the whole elaborate arrangement is absurd, especially when it becomes necessary for the chorus to watch the action by peering through the walls and floors. By the time Manon and Des Grieux finally stagger into that dank cellar, all hope has been left behind.

If Ponnelle's wretched sets are poorly thought out and carelessly executed, his direction is faceless—strangely so for this incorrigible inventor of irrelevant opera subtexts. The principals have more or less been left to their own devices, presumably on the theory that future Met casts will do as they please anyway, so why bother working out the finer points of character relationships. Instead, Ponnelle confines himself to the occasional odd, eccentric, or tasteless touch: an overstuffed stagecoach that disgorges its passengers like a clown's jalopy in the circus, or a chorus of devout ladies who practically tear off Des Grieux's clothes after his sermon at St. Sulpice. On the whole, when he is not condescending to the opera, Ponnelle doodles absentmindedly with it, as if he found the whole thing a bore and a waste of his valuable time.



PROMISES, PROMISES: *Malfitano as Massenet's heroine.*

A good cast could probably sidestep most of Ponnelle's obstacles, but the necessary ingredients for a memorable *Manon* were not onstage for the first performance. Aside from Michel Sénéchal, deliciously wicked as the crotchety old roué Guillot, and David Hamilton's elegantly sung De Brétigny, there was not much to admire. It was the Met's bad luck that Neil Shicoff pleaded illness at the last moment and decided not to sing Des Grieux (perhaps that could have been predicted, considering this tenor's track record). Dénes Gulyás stepped in to give a heartfelt and commendably professional performance under adverse circumstances, but his voice and manner are much too coarse for this suave music. At least that particular crisis was honorably met, but only a deaf casting director would have considered David Holloway's threadbare baritone right for Lescaut or imported a provincial Italian bass like Ferruccio Furlanetto for the Count Des Grieux.

In the end, though, a superior *Manon* means a superior Manon, and no production will succeed without a bewitching creature in the title role. My Met memories are few but choice (the opera has been out of the repertory for nearly 25 years), going back only to Victoria de los Angeles and, on tour in Boston, Eleanor Steber. For most people hereabouts, Manon is still synonymous with Beverly Sills, and rightly so: Whatever harm Sills may have done to her voice and career later on, in 1968 she had found a part that was perfect for her in every respect. Also, the City Opera production was gorgeous, and it continues to be revived for Sills's successors. One of the earliest was Catherine Malfitano, a promising young Manon in 1979 but now the disappointing heroine of the Met's new production.

Over the past five years, Malfitano has been carefully groomed for stardom by the Met and other backstage powers in the music industry, and this showcase *Manon* was no doubt intended to be a coronation of sorts for a soprano who has been held up by many as a paradigm who represents all that is best about today's young American opera singers. She is serious, intelligent, attractive, hardworking, well prepared, and earnestly concerned about the ways in which music and drama go together. I have—supportively, I hope—followed the New York part of her career since the earliest days, when she was a leading artist at the City Opera, but it seems high

Photograph by Beatriz Schiller.

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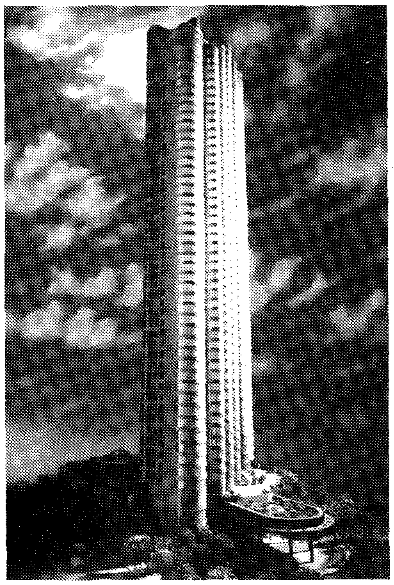

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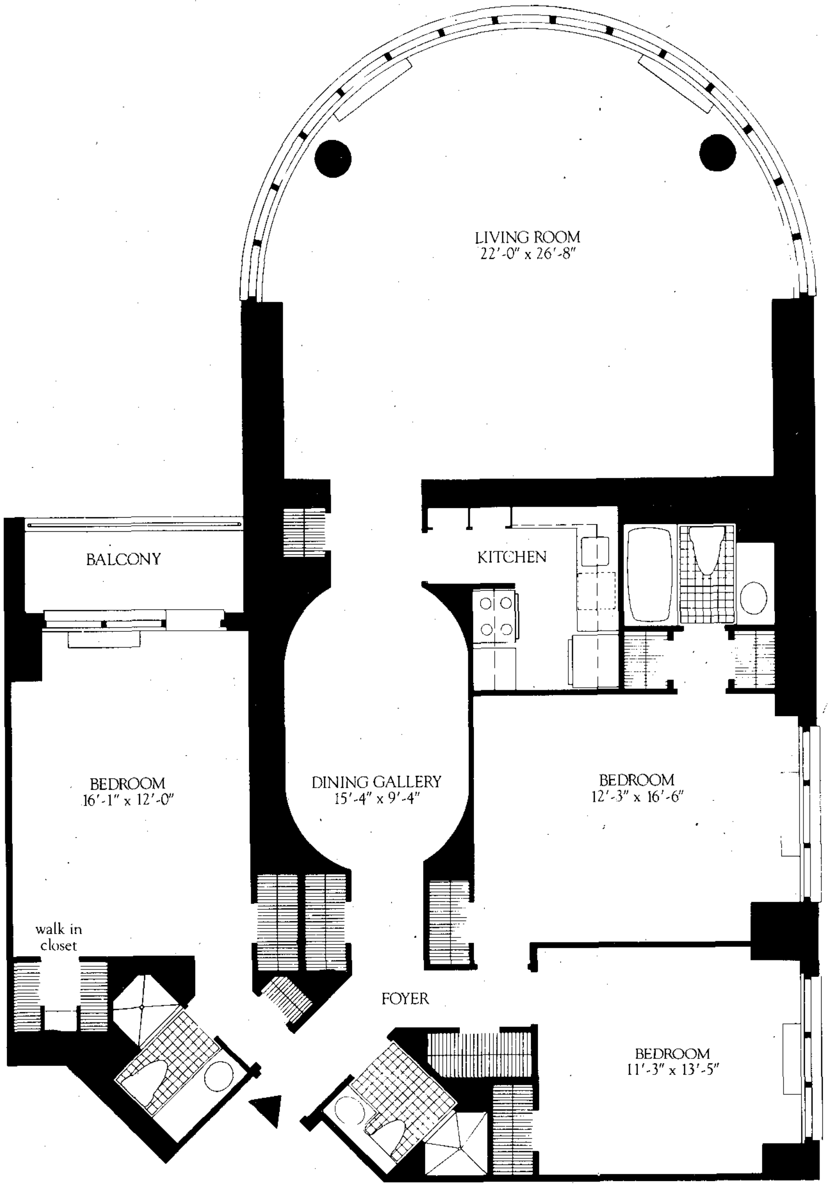

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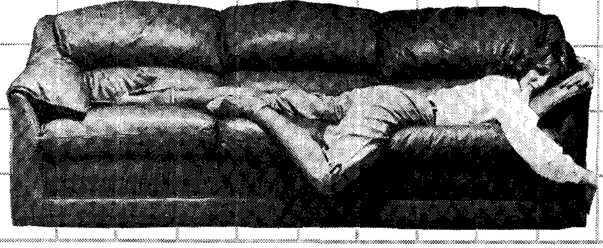

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time to admit that something has gone terribly wrong.

Admittedly, Malfitano's rather manufactured lyric soprano was always functional rather than a glorious natural resource, but singers have built major careers on much less. Even allowing for that, there is very little aural allure left in her voice, which much of the time sounds hard, overly bright, and monochromatic, qualities that tire the ear during a long role like Manon. Worse yet, her vocal manner has become unpleasantly mechanical—phrases are dutifully shaped, but they are the stiff, automatic reflexes of a singer who has forgotten the reason for the song. Onstage, Malfitano creates a similar impression: All the right gestures are correctly in place, all the poses are appropriate to the situation, but what we see is a mannequin, not a living human being.

Perhaps an ambitious singer who faithfully follows the rules of today's international operatic establishment is bound to be infected, at least to a degree, by the cold cynicism of the system and communicate that back to the audience. It struck me, while watching the Met's *Manon,* that powerful directors like Ponnelle are an especially pernicious influence on a young, impressionable singer with stars in her eyes, like Malfitano. With neither the patience nor the intellectual acumen to discover the true musical and dramatic essence of an opera, Ponnelle pastes one half-baked whimsy after another on the material until he stifles it in garbage, and most singers nowadays will obediently follow suit. Fortunately, some still resist. Earlier this season, it was heartwarming to see Elisabeth Söderström defy Ponnelle by interpreting the Countess in the Met's *Le Nozze di Figaro* revival her way—not as the harebrained and horny creature of the director's fantasy, but as the poignant figure of Mozart's music, a woman who still desperately loves her husband and wants him back.

Two further points about the Met's new *Manon* are worth mentioning. One is Manuel Rosenthal, who conducts the score with crisp, dry-eyed efficiency. I prefer the more supple, affectionately inflected Massenet style once cultivated by Beecham and Monteux, but the scrupulous clarity and precision of Rosenthal's presentation has its own merits. This performance also marked the premiere of new music in Massenet's handwriting, recently found in a piano score owned by the composer's great-granddaughter. What this means is that a few passages of dialogue once spoken over the music can now be sung. It is a trivial matter and adds nothing to the opera. Since Massenet bridged the transition from speech to song so gracefully, the Met should forget about this less than momentous discovery and return to the original. ■

Movies/David Denby

MAN TO MAN

"...*The Good Father* achieves something dramatically rare—the displacement of one man's obsession onto another's life..."

DURING A FEBRUARY SPENT IN DUBLIN (A decade ago), I finally came to understand the central importance of the tea-making ritual for the British and Irish. Simple enough: In damp, cold houses without central heating, your hands don't warm up until you get hold of the pot or the cup. Mike Newell's **The Good Father,** like his earlier *Dance With a Stranger* and also *Wetherby, Letter to Brezhnev,* and other recent British pictures, is a movie from a raw climate. With the exception of a wealthy young barrister—a show-off, proud of his 60-foot yacht—the people in it feel pinched, discomfited, rather grumpy. They never really get cozy with one another or themselves. Yet they can talk, and since harshness with clarity and bite can be entertaining, *The Good Father,* despite a generalized bleakness of tone, is a bracing experience. Are the English still a reticent and evasive people? Not in their movies. By comparison, our films seem tongue-tied and lily-livered.

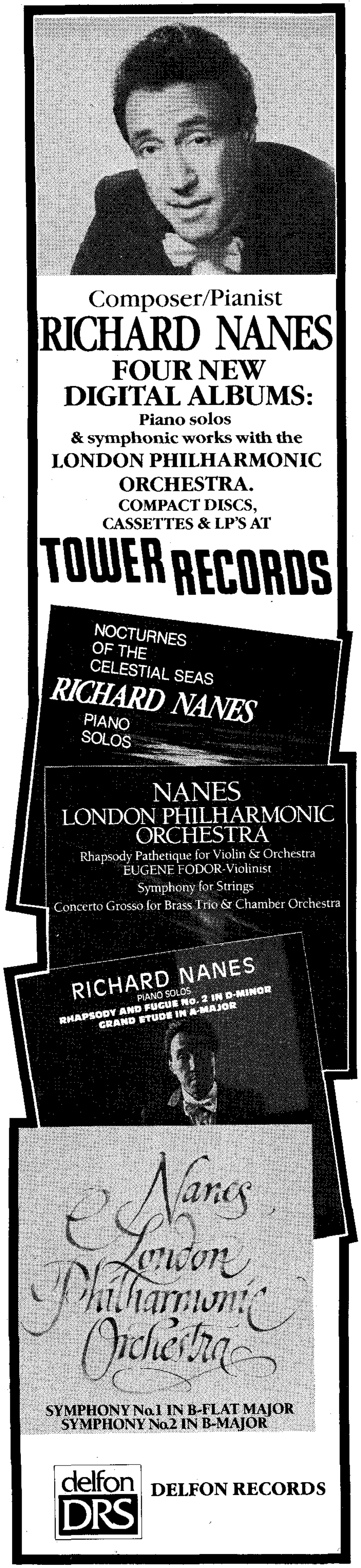
FAMILY UNHAPPINESS: *Jim Broadbent and Anthony Hopkins in* The Good Father.

In South London, near Clapham Common, the liberal, middle-class teachers and publishing executives huddle with their wives and fail to get along. The men, in particular, appear to be entering some gray winter of the soul. Feminism, which they once supported, has turned their wives against them (or so they believe), and they are now shut out—separated from their children as well as their women. No longer a young man, Bill Hooper (Anthony Hopkins) tears around London on a motorcycle in a nearly hysterical state of rage. After his wife took a lover, Hooper walked out, and he sees his six-year-old son only once a week; he's obsessed with his own miseries and with what other wives have done to their husbands—"Bloody *bitch!*" is his constant refrain. Pressed, he will admit feminists have a point, but he's been dethroned—women have turned their ideas against *him*—and he can't bear it. In *The Good Father,* the tone of male victimization is insistent, petulant, even pathetic. The movie isn't anti-feminist, but it goes further, more explicitly, and more intelligently into the new male complaints against women than anything else I've seen.

Hooper meets Roger Miles (Jim Broadbent), a large, jolly man given to sudden weeping fits, and his anger crystallizes. Roger's wife, Cheryl, has left him for a woman, taking their little boy with her, and now she is threatening to pack off to Australia with her lover and the child. To Bill Hooper, Roger Miles seems like an ineffectual loser, a patsy—the first of many errors of judgment that will lead to a near-disaster. He goads Roger into hiring an unscrupulous barrister, Mark Varda (Simon Callow), who knows exactly what to do. Varda plays on the antipathies of a reactionary judge; he turns the wife's lesbianism and radical-feminist past against her, and the child is taken away. So Hooper's self-righteous wrath leads to a shameful end. Urging the case along at every step, he has his revenge against women, though the revenge goes further than either husband had wanted. *The Good Father* is a fascinating study in bitterness, self-pity, and self-hatred, a sort of *Kramer vs. Kramer* in reverse, in which the rejected husband, overwhelmed by his own chagrin, becomes a monster rather than a hero. I don't want to give away what's really bothering Bill Hooper, though I can tell you that the title is maliciously ironic.

Playwright Christopher Hampton, adapting a novel by Peter Prince, has produced a wounding clash of manners and of class. As the swinish barrister, the delectable overactor Simon Callow uses his plump lips and feather-touch diction to turn such phrases as "radical chic" into caressing insults. Believing in nothing, Callow's Mark Varda is the winner in English society, while the two grubby, anguished husbands, burdened by their ideas, their mixed loyalties and sympathies, their politically active backgrounds, are the losers (and so much putty in the lawyer's hands). Defeated veterans of the sixties, they know that caring more has hurt them. Thus their extreme bitterness. (And of course, the same story could be told in our "classless" society—talk to any fortyish New York high-school teacher.)

I loved Hopkins's bellowing performance as Captain Bligh in *The Bounty;* this time, as a man fighting himself, he's tight and saturnine, with sudden shafts of sarcasm and a vicious little smile. He makes Bill intelligent but far from likable, and it's one of the virtues of the film that as the main part of the story unfolds in the courts, we stay interested in the mystery locked inside Hooper. The filmmakers have achieved something dramatically rare—the displacement of one man's obsession onto another's life. (Ibsen did it, of course, in *The Wild Duck.*) Bill Hooper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> “. . .In *Come and See,* a farm boy abruptly suffers the extreme terrors of war. . .”

is a tormented hypocrite and liar, and despite many hints along the way, we don't understand what's bugging him until the end. In an ironic double twist, he's hoisted with his own petard. In the tradition of those evil characters in classic English novels whose destructive behavior emerges from blindness, Hooper can't see the reality of anyone else's life.

The Good Father offers Bill Hooper's point of view without endorsing it. In fact, the filmmakers and actors have produced one of the harder effects in movies, a true authorial intelligence, in which characters are viewed as faulty and wrong but still worth caring about. *The Good Father* is very cleanly laid out, though there's one major hole: Hooper's unhappiness turns on his feelings toward his six-year-old son, and we hardly see any of his relationship with the boy. The hopeful will detect at the end a sneaking impulse toward accommodation, but I'm not so sure. Like a number of men who have wound up holding the short end of the stick in recent years, Bill Hooper is probably still out there, raging.

IN THE PRIZE-WINNING SOVIET FILM **Come and See,** an unimaginative, all-but-inarticulate farm boy, about fourteen, is wrested from his parents by Russian partisans during the German invasion and abruptly suffers the extreme terrors and dislocations of war. When he returns home, his family has been killed. Their naked bodies lie tangled among a group of corpses at the wall of a farm building. Ridiculous and gruesome adventures follow, ending in catastrophe: In the village of Perekhody, as the boy watches, the Wehrmacht and the S.S. herd hundreds of people into a large barn and burn them to death. (According to a heraldic title at the end of the film, 628 such villages were razed by the Germans in Byelorussia alone.) The boy thinks he is losing his sanity; his tormented face, seen periodically in gigantic close-up, takes on lines and cracks and becomes a mask of fear. The director, Elem Klimov, is a liberal who has had some trouble with Soviet authorities in the past, yet this 1985 film, an outraged fantasia of fascist atrocities, couldn't be more acceptable in its subject matter: In the Soviet Union, you can always make an anti-fascist film. The director and his screenwriter have announced, bluntly, their intention to re-create the emotions that defeated the Nazis—"the wrath which is just and humane."

If the war had ended last year, or even ten years ago, I might have said, taking a deep breath, that the slovenliness of *Come and See* could be justified as the result of overwhelming emotion. But the war didn't end last year, and if Klimov isn't going to make films more reflective than this one, he can at least straighten out such moment-by-moment details as where two military units, or even two people, are standing or hiding in relation to one another, or how a German battalion that is rampaging over the land can suddenly, in the next sequence, wind up in abject captivity. He produces long passages in which there's little or no continuity from shot to shot; people loom up into close-up out of nowhere and disappear into nowhere. Temporarily deafened in a bombardment, the hero "hears" a cacophonous soundtrack of shrieks, drones, natural sounds, and electronic noise, which goes on forever. The movie is a succession of brutally sincere "art" assaults, jammed together like the poorly articulated cars of an old freight train.

But I have to admit there are astonishing sequences—a terrifying moment at night when tracer bullets are fired just barely over the hero's head and he hides behind a dead cow; and the massacre itself, which, beginning in sinister quiet, with German units appearing out of the early morning fog, ends in a saturnalia of cruelty. To my eyes, Klimov overemphasizes both the Nazis' sheer pleasure in mass murder and the cowardice of captured Nazi officers. Yet he is obviously some sort of artist, so how does one interpret the crudity of this movie? Were the Russians so badly scarred by the war that after 40 years they do indeed feel as if the conflict had ended only yesterday? Or is righteous propaganda—the creation of a "just and humane wrath"—the natural mode of Soviet art, forever and ever?

In brief: ARTHUR PENN'S ON-THE-CHEAP gothic thriller **Dead of Winter** might have worked if it were truly funny or truly scary. There's pleasure, I admit, in renewing one's acquaintance with so grizzled a B-movie convention as a terrified woman held in a secluded house by polite, sinister jailers (Roddy McDowall is particularly amusing as an extremely neat and solicitous sadist). And Mary Steenburgen does well playing different roles in which her personality changes along with her hairstyle. But you keep hoping the movie will pass over into camp, and when it doesn't and you're left waiting for the chief villain to fall into a large iron bear trap, you start wondering why these talented people are playing such familiar games. ■

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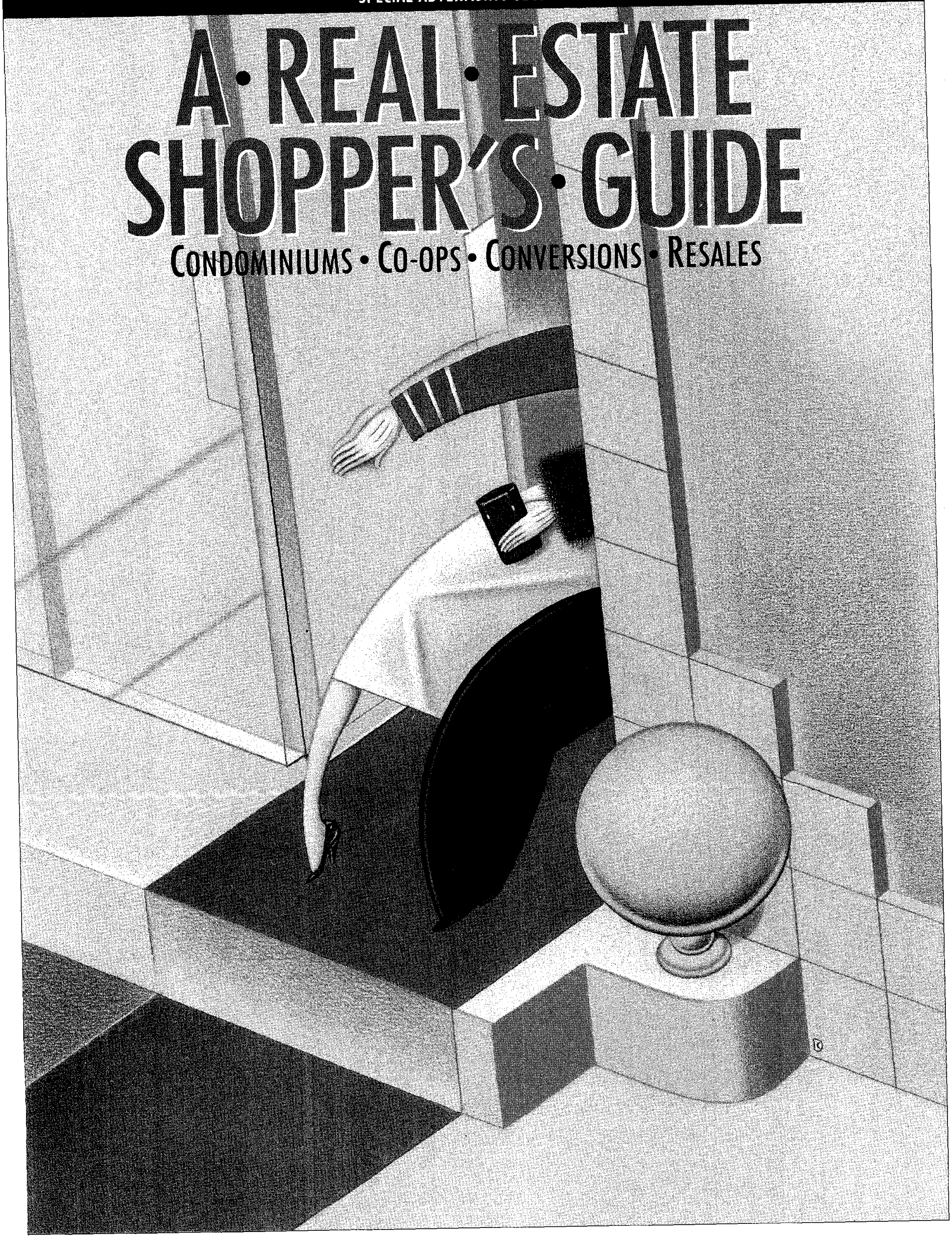

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DEVELOPMENTS

By Peter Johnson

CONTENTS

ALL THE COMFORTS OF HOME 9A

NEW BUILDINGS 19A

MAP: ADVERTISERS' GUIDE TO THE NEW REAL ESTATE 28A

RECENT CONVERSIONS 49A

APARTMENT RESALES 54A

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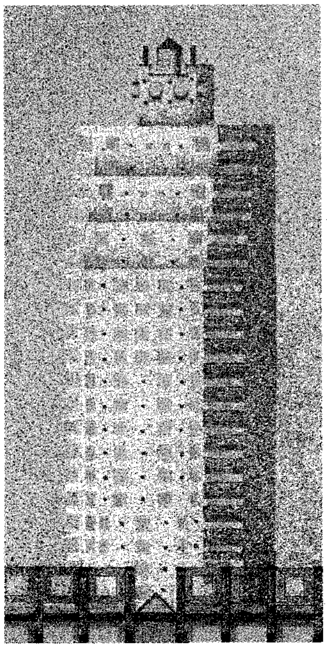
ROOMS WITH A VIEW

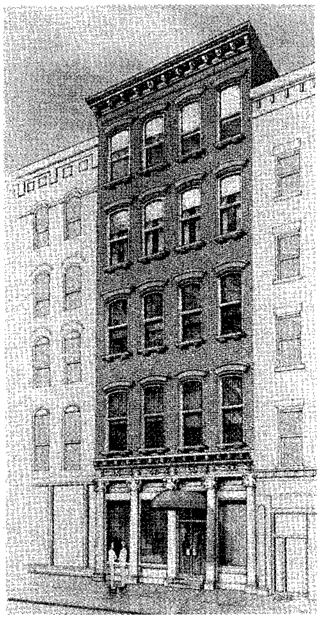
What's the one sure way to guarantee your unobstructed view stays that way? Buy right on the edge of a landmark district—where, by law, nothing can be built in front of you. In the Village, two "fringe" buildings have units available: Memphis Downtown, 140 Charles Street (with Hudson River and skyline views), and The Sequoia, 222 West 14th Street (which features harbor and skyline views).



Memphis Downtown

TRIANGLE PLOT

While TriBeCa grows more desirable as a residential-loft neighborhood, available units get scarcer. Most of the large-scale conversions have already been completed, so when D. Kenneth Patton and Marc Schneier started looking for buildings, they came up with a new idea: marketing a scattered group of nine small, separate former warehouses as The Tribecallection. The structures, on Duane, Warren, Harrison, Reade, and Jay streets, all date from about a century ago and are in the tough industrial vernacular of that period. Each of the 42 lofts is unique. So, if the strategy of selling real estate as part of a collection sounds a little Seventh Avenue, at least the spaces are *haute couture.*

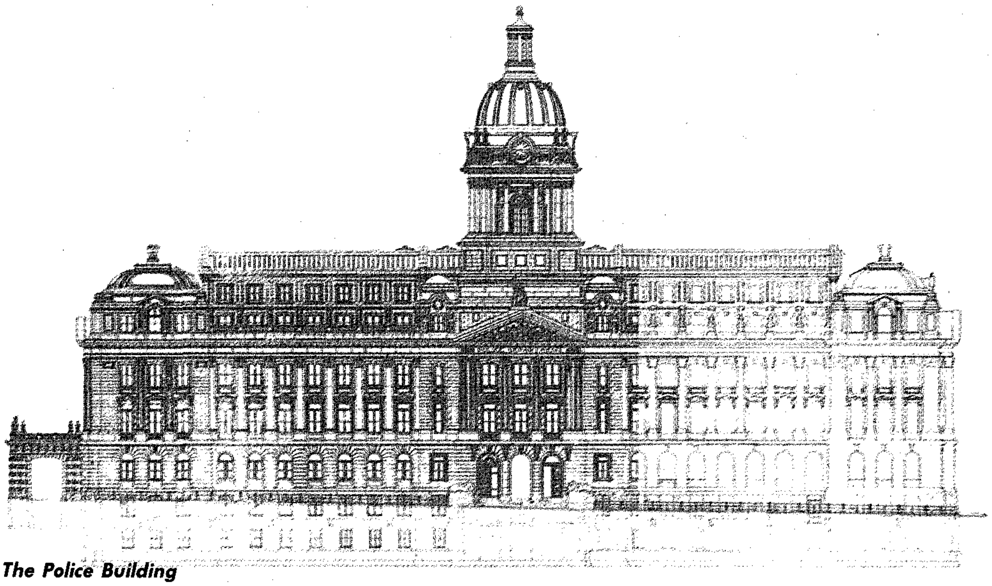


The Tribecallection

POLICE ALERT

Back in 1909, law and order went together like granite and limestone—to say nothing of copper, marble, and stained glass. The Police Building, at 240 Center Street in Little Italy, was HQ of New York's Finest until 1973.

Now, the vacant shell is well on its way to metamorphosis into 55 co-ops. Ranging from 860 square feet to 4,700, the spaces are opulent in proportion and scale. Try this for size: Under the dome, a single, multi-level space could have ceilings reaching 45 feet. One unit features a spectacular octagonal room preserved from the original building, a fireplace, and a stone-balustrade terrace, which looks more like Rome than Manhattan. The planning-and-interior-design firm of dePolo/Dunbar will provide that rarity in today's market—apartments with many large rooms.



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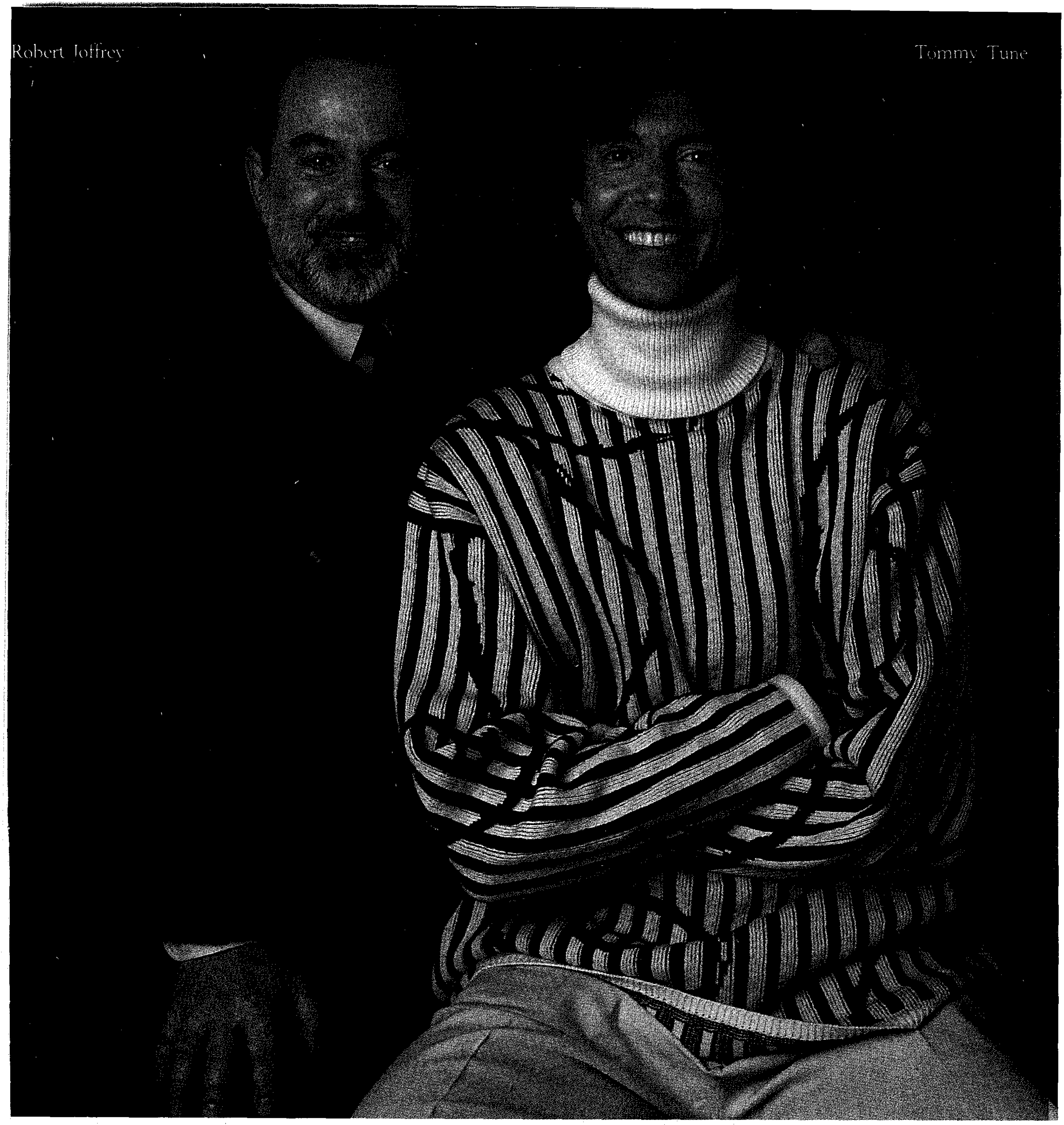
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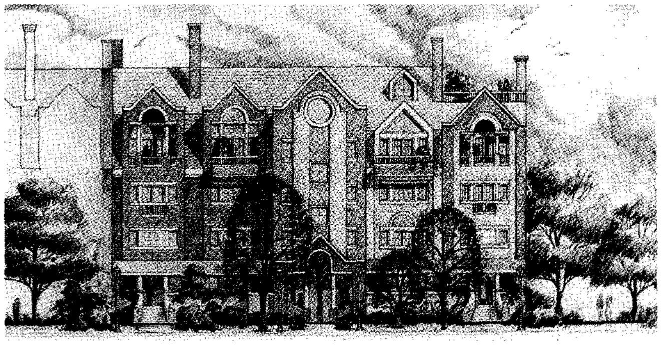
DEVELOPMENTS

JERSEY SIDE

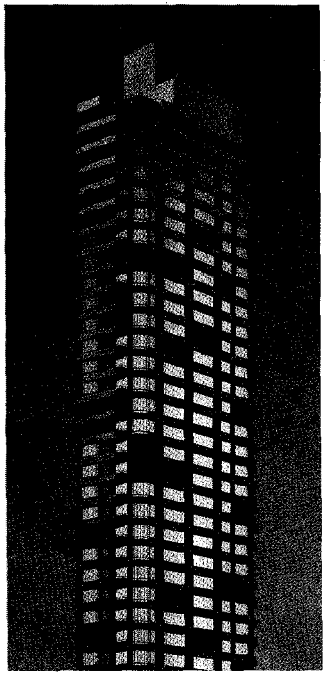
One of the great international real-estate success stories of all time was Port Grimaud, the Mediterranean-style yachting resort village opposite St. Tropez, on the Côte d'Azur. Built in the early seventies, its instant ancient architecture appealed to home-buyers, and Port Grimaud houses are beginning to command high resale premiums. Today, the village's architect, developer, and urban planner, Francois Spoerry, is hoping to re-create the magic of his original project on the sunny shores of...yes, New Jersey. Port Liberté is as close to the Statue of Liberty as one can live without becoming a park ranger. Spoerry says that Amsterdam and Venice, as well as American Colonial architecture, have influenced the design (by The Ehrenkrantz Group & Eckstut). Port Liberté will have 1,690 townhouses and studios, grouped around two-and-a-half miles of canals. A luxury hotel, Olympic pool, and The Port Liberté Yacht Club are other features the developers hope will lure buyers to the newest Jersey shore.



Port Liberté

SPECIAL FEATURES

The recent spate of condominium and co-op construction has resulted in at least one unique feature in almost every building. At The Perry & West Apartments, 167 Perry Street, some apartments have private gardens. Refrigerators and freezers in a special room of The Police Building will keep groceries cold until they're claimed by a tenant and delivered by a porter.



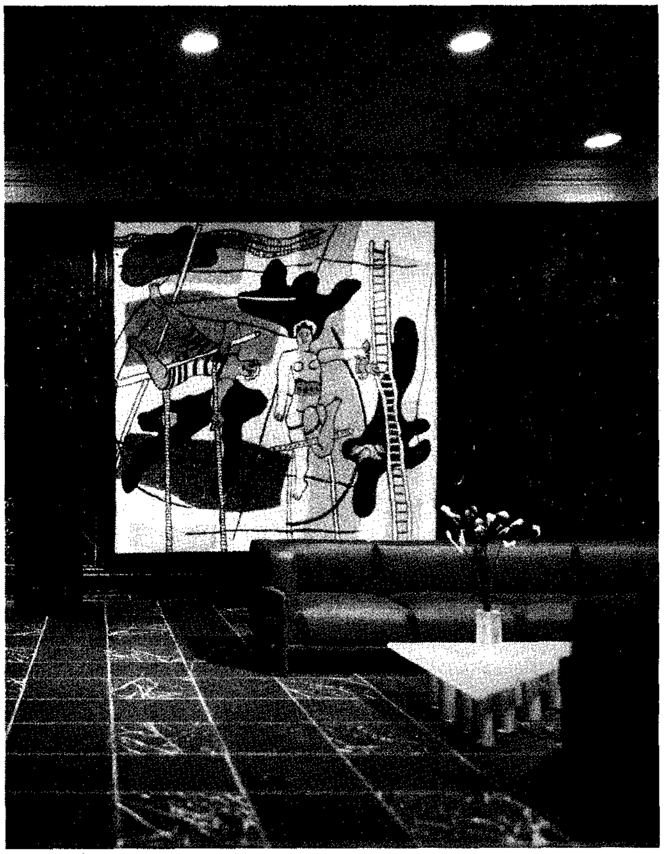
Channel Club

THE NEXT WAVE

David Edelstein belongs to a new generation of Manhattan real-estate entrepreneurs. "What's different about today's market?" he asks. "For the first time, there's real consumer choice. A few years ago, three, maybe four buildings came on the market every year. Today, there are a number of choices within the neighborhoods. So this is the time to comparison shop. Go out and look—chances are you'll find a close approximation of what you want. But start now—when the current boom is over, we will be back to a handful of buildings a year." Edelstein's current pet project is Channel Club, at 86th Street and York, which is the first condominium residence in New York to include blueprints for a luxury bed and breakfast, the planned Channel Inn.

MAKING AN ENTRANCE

With aesthetics more than ever the name of the game, condominium developers are putting their goods in the shop window—the lobby. Manhattan buildings used to be notorious for their drab public spaces, but no longer. There's an ambitious collection of American art in the lobby of The America, soberly elegant Léger tapestries and Viennese-modern furniture at Metropolitan Tower, and a two-story lobby and courtyard on a neo-classical theme by Valerian Rybar & Daigre at The Claremont House. Meanwhile, make-over fever has gripped some pre-war classics. For example, Robert Sheridan & Partners is polishing up the neglected Deco detailing of 299 West 12th Street, and M. J. Raynes is working on 2 Horatio Street.



Metropolitan Tower

LOOK FOR THE UNION LABEL

Union Square was long the stepchild of Lower Manhattan's greenswards. But now that the Parks Department has nearly finished its relandscaping, and the pushers seem to have taken leave, the square's renaissance is under way. Echoing the design of the park's new Parisian-type subway-entrance pavilions, Zeckendorf Towers' four towers are each crowned by a pyramid-shaped roof that is lit at night. The building, with 670 condominiums, shops around its perimeter, and an atrium, may turn the area's slow gentrification into a stampede.

Meanwhile, the entire neighborhood is throbbing with new developments and plans, thanks to careful up-zoning by the city, which will provide incentives to developers. Coming soon: three interconnected rental buildings on the west side of the square, and a city auction of the vacant lot next to the old Luchow's site, on the southeast side, where a new tower may rise. The old buildings will be preserved, however. If Luchow's had hung on just one more year....

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SPECIAL ADVERTISING SECTION

A REAL ESTATE SHOPPER'S GUIDE

ALL THE COMFORTS OF HOME

by
Sally Fennell Robbins

BUYERS TODAY HAVE A HEIGHTENED AWARENESS OF APARTMENT AESTHETICS, AND BUILDERS' CONCERN FOR DESIGN IS APPARENT IN EVERYTHING FROM THE ENTRANCE PLAZA TO THE KITCHEN SINK.

Luxury lobbies, luxury laundries, luxury views: Luxury is perhaps the most overused word in real estate today. But, well worn as it is, the word does legitimately describe much of the current New York market. Many new and renovated buildings, and some conversions, offer affluent buyers and renters an array of luxurious amenities—not only in individual apartments, but also increasingly in common areas and building services. Many buildings are put up or renovated with the New York life-style in mind. At condominiums, co-ops, and apartments that feature on-premise business centers, health clubs, concierges, recreation centers, and other amenities, residents don't have to leave home to bank, send a telex, swim laps, or learn French.

Besides a desire for convenience, buyers today have a heightened awareness of apartment aesthetics, and builders' concern for attractive design is evident in everything from the entrance plaza to the kitchen sink. Advanced technology, in such things as security systems and digital microwave ovens, is a given in many new residences. And a number of new buildings combine suburban or country touches (bay windows, indoor pools, and gardens) with cosmopolitan conveniences (business centers and hotel services).

One person's necessity is another's extravagance and standards of comfort change over time. This guide to amenities describes what today's builders and developers really mean when they speak of luxury.

MEMORABLE EXTERIORS

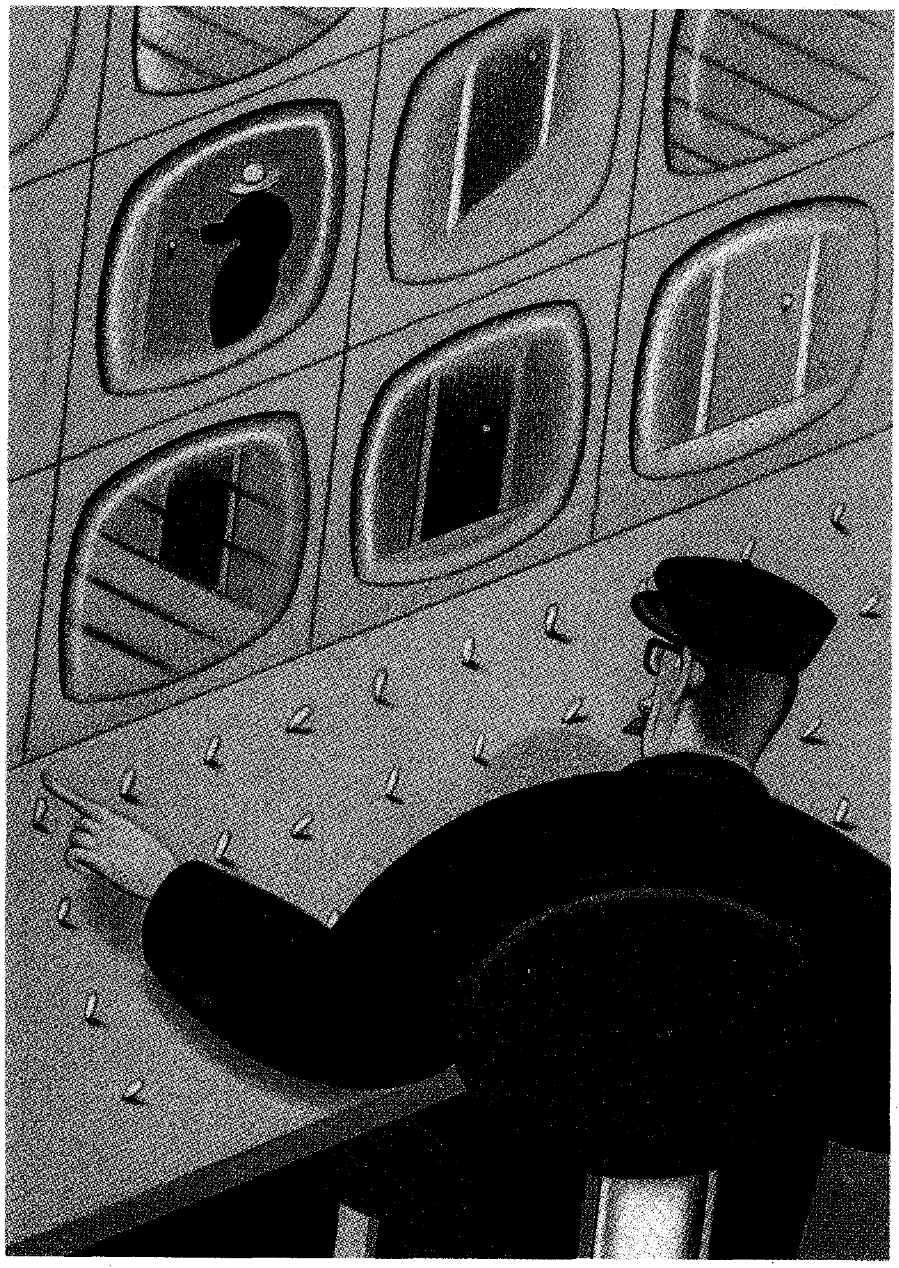
Look-alike high rises built of antiseptic white brick are becoming a thing of the past. Innovative architecture and an emphasis on the creative use of materials—especially glass, rich shades of brick, and granite—shape new housing exteriors.

"More important architecture statements are being made in high-rise towers today," says Alvin Preiss, president of The Preiss Company, an architectural firm. Preiss and others believe that the commercial architects now active in the residential real-estate world are responsible for this surge of creativity.

No single architectural style or facade material dominates in New York apartment houses. However, glass abounds because facades are frequently designed to provide good views. For example, at Rio the Condominium and Spa, most living rooms feature angled walls of glass.

Many new residential buildings strive to fit into their commercial surroundings. Other structures echo the style of nearby landmark, pre-war residences. At 30 East 85th Street, the 30th floor is topped with a twenty-foot-high mansard, which is illuminated at night.

In today's renovations, efforts are made to maintain the authenticity and mood of the original structure, according to Zelda Josephs, a vice-president who specializes in renovations at M. J. Raynes Incorporated, a real-estate sales-and-marketing company. This regard for detail may even extend to the sidewalks: Newly carved limestone planters matching the buildings' facades were recently placed outside six pre-war residences on East 73rd Street.



New York's skyline is benefitting from the current reemergence of imaginative residential design, says Marc Matza, a partner at the architectural firm Raskin, Matza & Cohen. The towers of Battery Park City, he notes, are a beautiful addition to the urban waterfront.

FIRST IMPRESSIONS

Designers strive to create an aura of grandeur in entrances and lobbies. These areas are often hotel- or manor-like, planned with special attention to detail and constructed with rich materials. The entranceway's design theme is usually carried through to the building's corridors and elevator cabs.

"The lobby helps to define the building," says Adrienne Albert, president of The Marketing Directors, a real-estate marketing firm. "It's the opening statement; the first impression of someone's home. The lobby is an extension of the living room and grand entrance hall; it reflects the personality of the building."

The importance of lobbies in building design is increasing. "Lobbies used to be large passageways that were not necessarily detailed," says Marsha Pilat, a partner at Pilat Davis Architecture. Now, there is more emphasis on the ways in which the lobby's materials and design relate to one another. At the Princeton House, for example, the exotic and traditional woods, moldings, and marble patterns on the walls and floors work together to convey a sense of scale and a notion of procession, Pilat explains.

Many lobbies have an atrium, plants, skylights, mirrors, and artwork, plus marble, granite, paneling, or other distinctive wall treatments.

Some buildings feature elaborate entranceways that include gardens, plazas, or both. The entrance plaza of The Corinthian covers three quarters of an acre. When visitors enter The Royale, they pass the gatekeeper at the sidewalk, then stroll through a covered promenade to the main door, proceed past the English garden, and walk across a plaza before they arrive in the lobby. For those who prefer scaled-down charm, there's Morgan Court. After residents pass a security gate, they enter an intimate cobblestone lobby. Beyond the lobby lie a private courtyard and a garden with reflecting pool.

INTELLIGENCE COUNTS

As security becomes more important than ever, buildings are getting "smarter." The sophisticated new technology includes such

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features as electronic eyes and ears that continuously guard tenants.

Owners of residential buildings are going far beyond the two-way-voice-communications security systems required by the city, says Frank A. Morisco, an electronic-systems consultant and designer specializing in high-rises. Typically, residential units have concealed intrusion alarms with private codes. Alarms are installed in common areas, such as health clubs, as well.

Another level of "smarts" is closed-circuit video. "There has been an increasing demand for closed-circuit surveillance," notes Morisco. Television cameras are now found in elevators, social rooms, rooftop sun decks, gardens, laundry rooms, and other common areas. Their screens are monitored in many buildings on a 24-hour basis at a computerized control center in the lobby. "When builders give residents a common area, they also want to give them protection in that area," says Morisco.

Among other special security features offered in new buildings are

- Video visitor-identification systems
- Intercoms instead of phone boxes in elevators, for easier communication with the lobby desk
- Emergency "panic" buttons that connect to the concierge's desk in each residential unit and in some common areas
- A crisis-intervention system, on which medical or other urgent information can be programmed for the concierge, along with follow-through information
- A system that combines an intrusion alarm with a house phone.

ALL THROUGH THE HOUSE

"Buyers are increasingly sophisticated and they look for quality products and value in apartment interiors," says Robert W. Burnett, a vice-president at M. J. Raynes. They also look for products that promote efficiency and allow easy maintenance.

Buyers look down, around, and up when touring model rooms, evaluating the floors, ceilings, walls, and windows. They determine which features and materials are standard fare and which are unique to the models—or available at extra cost.

Builders often offer a choice of flooring, with parquet block being standard in many buildings. But as consumers are becoming aware of the types of floors available, their tastes are changing. "Many people now prefer high-quality strip flooring to parquet," says Roderick C. Johnson, a project manager at Gilbert Charles Beylen, a real-estate sales-and-marketing company.

Popular woods for strip floors are teak, rosewood, and oak. These are hand-laid, often in a herringbone pattern. At some buildings, buyers can opt for wall-to-wall carpeting instead of wood.

The new breed of building emphasizes windows, especially floor-to-ceiling or knee-to-ceiling walls of glass. Many apartments offer sliding glass doors that open to a balcony off the living room or master bedroom. A special house-like feature in some apartments is the bay window. The Corinthian features these in its living rooms and in some master bedrooms.

Another country touch is the greenhouse window—although zoning restrictions and construction costs sometimes prohibit them. Some apartments at Le Chambord feature these windows. Double-pane windows, for extra quiet, are standard in luxury apartments.

Another desirable structural amenity is the balcony. "Almost all new buildings have them," says Preiss. "People demand it." Even if they're not used, he says, balconies make apartments seem larger. "They're relatively inexpensive to build and add to the apartment's value," he notes.

Columns, whether structural or strictly ornamental, are newly fashionable in living areas. "Columns have great appeal as a strong decorative element," says Ric Katz, president of Rams Marketing, a real-estate marketing company. Units with columns are featured at Channel Club, Morgan Court, and Memphis Downtown.

REALLY COOKING

Clean lines and functionalism are a mark of today's kitchens. Especially in the usual galley kitchen—but even in larger ones—it is necessary to make the most of every available inch of space. Efficiency and practicality are the primary considerations—and European-style cabinets were developed with this in mind.

These sleek, stylish cabinets are promoted as a top sales feature in the kitchens, and sometimes bathrooms, of many new buildings. Usually white, black, or gray, they are also often laminated and frameless, with a minimum of hardware—if any at all. German-made Poggenpohl products are considered top of the line, but other European and American companies manufacture high-quality cabinets of a similar design.

White, which creates an illusion of spaciousness and provides decorating flexibility, is the dominant color in most kitchens. To create an open feeling, a pass-through, with an overhang counter for eating, is added to many small kitchens.

Die-hard traditionalists in search of an eat-in kitchen, a pantry, or even a swinging kitchen door can take heart. These are available in some residences. Eating areas in many apartments, including some at Morgan Court and 60 East 88th Street, are more than 59 square feet and are bounded by at least one exterior wall, complete with window. Some marketing experts anticipate the return of larger kitchens. As Preiss puts it, "We'll see this as apartments begin to become more family-oriented."

From countertops to flooring, kitchen surfaces are usually made of synthetic materials. Formica-brand ColorCore and DuPont Corian are widely used because they wear well.

Corian, thick and solid, is hard to damage. Non-porous, it's almost impossible to stain. It is frequently used for rimless sinks because, when used in tandem with Corian counters, it creates long, sleek lines. This look is found in the kitchens and bathrooms of a number of buildings, including The Promenade.

Kitchen floors in luxury units are usually made of either ceramic or quarry tile. Bright white is the most popular tile color, but some floors are beige, or white mixed with gray.

As for appliances, built-in microwave ovens and under-the-counter, low-noise dishwashers—with pot scrubbers—are standard. Depending on an apartment's size, it may have either a single or double self-cleaning oven. Some ranges have waist-high broilers, or cooktop griddles that double as burners, and some kitchens feature ceramic-tile backsplashes behind the range. Many dishwashers and microwaves have digital controls. The standard finish for appliances is black glass.

When summer arrives, a welcome amenity is a side-by-side refrigerator/freezer that can deliver an endless supply of ice cubes and cold water through a door dispenser.

Most kitchens contain oversize single stainless-steel or enameled cast-iron sinks. Others offer dual-level sinks with one large and one small basin.

Decorative faucets are attractive design touches. Their finishes range from colorful acrylics to polished chrome and antique brass. Goose-neck shaped spouts are popular.

While a number of buildings claim to offer a "pantry," sometimes that's just another name for a standard-size kitchen closet. Some developers contend that the amount of built-in storage space in today's kitchens precludes the need for a walk-in pantry.

And as times change, one lowly but practical amenity of yesteryear, the broom closet, comes closer to extinction.

IN THE BATHROOM

Changes in design, technology, and attitude are making the bathroom one of the most inviting rooms in the home. A tony residence can be expected to have a bath for every bedroom, plus a powder room, says Preiss.

Sumptuous bathrooms, attractive to

Vision • Achievement • Success

GRAND OPENING

The Horizon. It's everything you imagined luxury riverside living could be. And more. East 30's convenient. East Side exciting. With midtown's first public waterfront park right at your doorstep. Spectacular city and unobstructed river views. Two private clubs,* The Spa and rooftop Horizon Club, to assure your personal well-being. Twenty-four hour concierge, doorman and a host of other amenities to help put the pressures of life behind you.

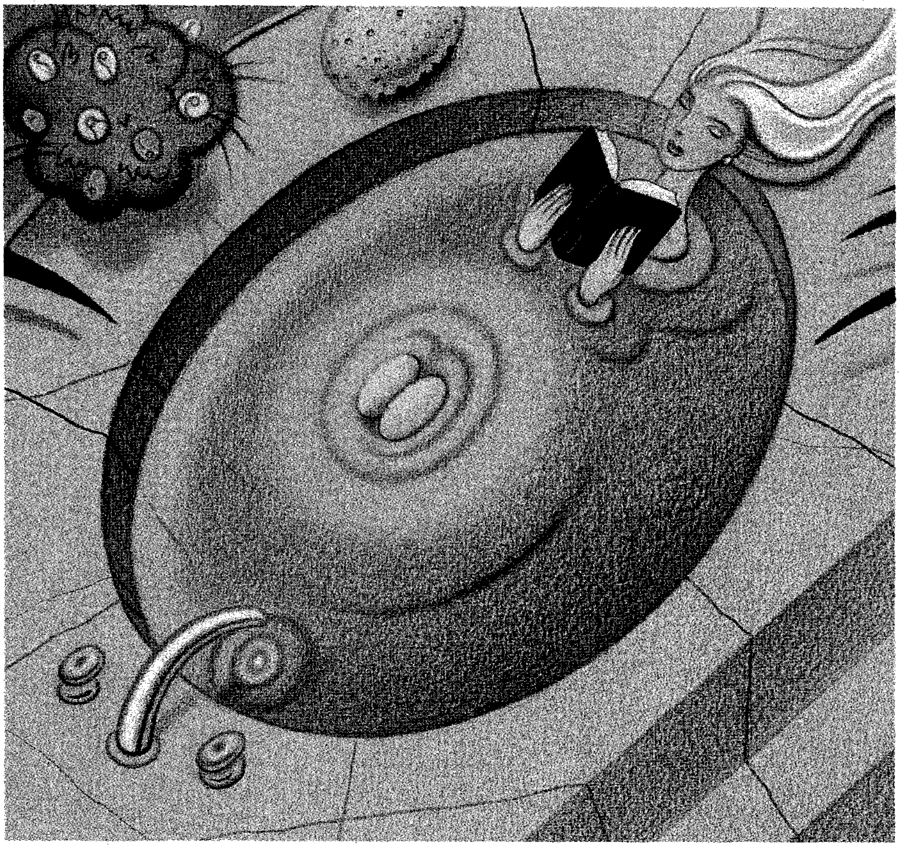
Be among the first to select from studios, one, two and three bedroom residences. All graced with the exquisite detail that distinguishes a Glick Organization condominium. The Horizon, on East 37th Street at the river. Visit our sales center today and bring your personal vision to life.

THE *Horizon*

Sales Center: 664 First Avenue at 38th Street. 212-686-6363.

A GLICK ORGANIZATION CONDOMINIUM

The complete offering terms are in an offering plan available from the Sponsor. NY CD86-399. This advertisement is not an offering to New Jersey residents. Exclusive Sales Agents: The Marketing Directors, Inc. Sponsor: Glick Development Affiliates. *Anticipated Opening, Summer 1988



buyers, are on the rise. If the master bathroom doesn't have a whirlpool bath, ask why. It's considered a standard feature in luxury residences. The usual whirlpool length is five feet; some larger bathrooms have six-foot tubs. Widths and depths vary. A decorative—and practical—touch is fittings that are deck mounted, on the tub ledge, instead of wall mounted.

"Whirlpool tubs are good for the psyche and are encouraging people to spend more time in the bathroom," says John Laughton, merchandising manager at American-Standard, a bathroom-fixture manufacturer. The demand for whirlpool baths is prompting builders to increase the size of bathrooms.

"If designed correctly, with the proper overhead lighting and step-up marble apron, a whirlpool creates visual impact," says Katz of Rams Marketing. Italian marble, alone or combined with ceramic tile, also adds drama—especially on bathroom walls and floors. Often, vanity tops, too, are made of marble—although porous materials such as marble stain easily.

Expertly crafted Italian marble is de rigueur for the posh bathroom, according to Karen Kaliski-Pearse, senior vice-president at Innovative Marble & Tile, a marble supplier. Adds Preiss, "It is the standard by which the level of material luxury of a building is measured."

"People think of marble as being expensive—and it is," Kaliski-Pearse says. But, she explains, it's now more readily available than ever before and, consequently, more competitive in price.

There are many types of marble, in a broad range of hues, in either slab or tile form. Among the most popular types: Carrara, Breccia Pernice, Botticino Classico, and Rosa Aurora.

Although bathroom fixtures are usually white, the use of softer colors, such as beige, gray, and white tinted with pink, is increasing. Residences designed for the European market sometimes offer bidets along with standard bathroom fixtures. Some marketers believe bidets are a passing fancy; others contend they are a growing trend. "Maybe two percent of the market has bidets on its priority list," says Matza of Raskin, Matza & Cohen.

Some buildings offer extras such as a vanity dressing table and sink in a separate dressing area, or "his and hers" sinks in the bathroom. Whatever size the bathroom, the old-style medicine chest is obsolete. Wide, recessed, tri-view mirrored cabinets, topped with lighting strips or round bulbs, are taking its place. Sometimes, cabinets with touch-release doors are built into the bathroom's side walls and an oversize mirror, with either a lighting valance or recessed lights, hangs above the sink.

A variety of hardware styles is available for bathrooms—from plump, rounded designs to traditional forms to sleek contemporary fittings. Chrome is rarely used alone. It's now accented by glass, wood, stone, or porcelain. Whatever the design theme, it's carried through in towel bars and door knobs and, in some cases, decorative hooks.

Other special touches include marble soap dishes and hand-held shower heads, either in place of—or in addition to—traditional wall-mounts. For the easily chilled, some buildings feature heat lamps, heated marble floors, and towel warmers.

CLOSETS

Pleasures aside, how big are the apartment's closets? "Because it's not a primary selling feature, the large closet is one amenity developers haven't returned to on a major scale," says Preiss. "An empty closet doesn't have as much pizzazz as a marble bathroom or large living room when you're shopping for an apartment, yet it uses up valuable floor space."

Most bedroom closets have double or triple folding doors. Some come with mirrors. The popular choice for shelving is white vinyl-clad steel wire instead of wood. Its open construction improves ventilation and cuts down on dusting. Some buildings provide a complete set of closet organizers.

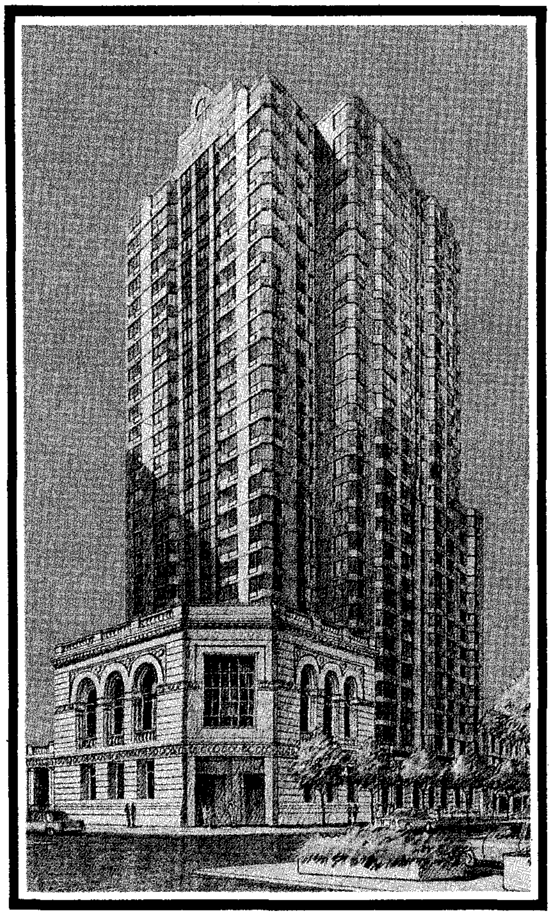
THE NEW STATUS

Formal dining rooms and fireplaces are taking on added prestige because of their rarity in new buildings.

Far more common are dining "areas," which are really part of the living-room space. For those whose rituals of entertaining demand a separate dining room, however, a select few buildings, including 60 East 88th Street, offer them in all units. Others, including the following residences, have them in some apartments: The Cosmopolitan, Rio, Savannah, The Waterford, Astor Terrace, and Savoy. There are French doors on some of the formal dining rooms at 188 East 70th Street.

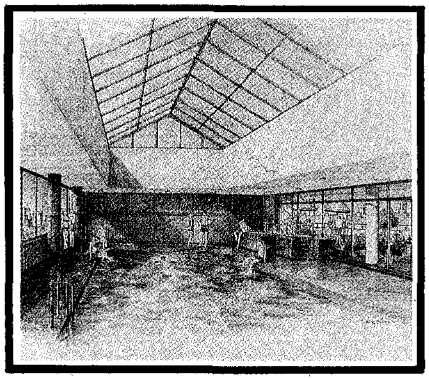
Increasingly, new properties are featuring banquet or meeting rooms, which residents may reserve for personal use. Thus, even though one's apartment may not have an area suitable for entertaining on a large scale, the building itself might. Catering and similar services often can be arranged through the concierge.

A small number of buildings, such as The Royale, have a variety of rooms suitable for different types of affairs. The Grand Salon is a private lounge; dinner parties can be hosted in The Dining Room; and The Conservatory, with its grand piano, can serve as a ballroom or theater. The America's Garden Room will be enclosed by glass on three sides, and will include a kitchen. A skylight illuminates the



The best of yesterday, the perfection of today. Midst the tranquil charm of prestigious Gramercy Park... a luxury condominium that features extraordinarily-spacious one and two bedroom residences and spectacular penthouses. Plus a lavish health club, roof-top swimming pool, landscaped sundecks, as well as a private park with gazebos—all make Gramercy Place an exciting addition to an historic neighborhood. Don't make a move ...until you visit Gramercy Place.

One Bedroom from $191,700 to $443,000
Two Bedroom from $259,400 to $565,000



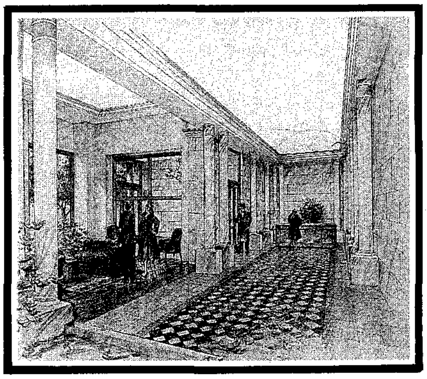
Rooftop health club

GRAMERCY PLACE

A Luxury Condominium Residence

280 Park Avenue South at 22nd Street
New York, N.Y. 10010
Open 7 Days 10AM to 6PM

212-529-8888



Teak and marble lobby

Exclusive Sales Agent:
J.I. SOPHER & CO INC

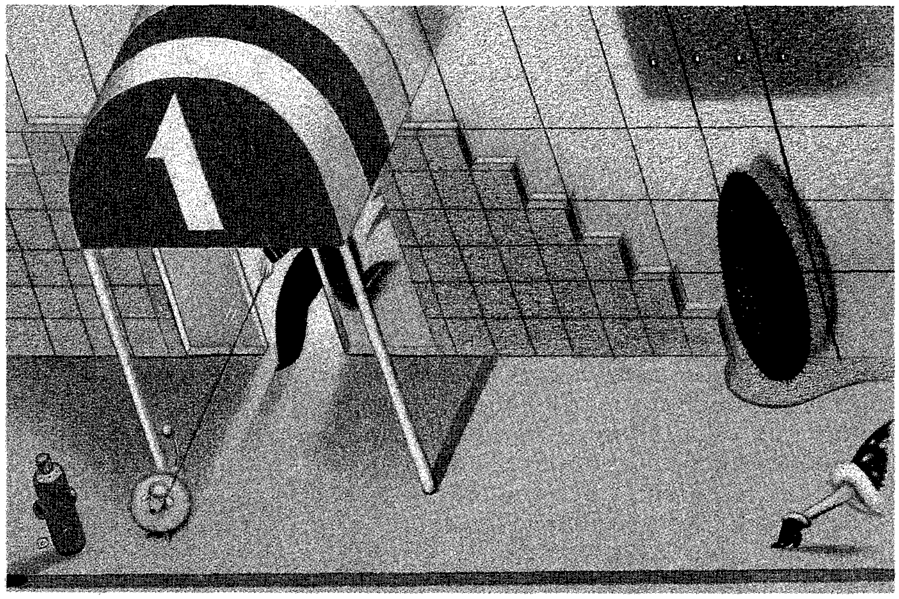
Sponsor:
280 Park Avenue South Associates

This advertisement is not an offering, which can be made only by a formal prospectus.

columned Garden Pavilion at 188 East 70th Street.

Fireplaces are rarely found in new New York apartments, because of installation difficulties and space restrictions. "When you build fireplaces, individual flues are required for each one," explains Matza. This results, he says, in the loss of valuable space—up to 8 percent of living-room square footage. Fireplaces are more common in penthouse areas or on the upper levels of a building.

Among the residences with fireplaces are Washington Court, 366 West 11th Street, Christodora House, Rio, Morgan House Condominium, and La Rive, in Riverdale.



COMMUNITY LIVING

The focal point of many new buildings is the common area provided for the exclusive use of residents. Spacious recreation and activity areas can help compensate for and supplement less-than-expansive living quarters.

In Manhattan alone, scores of new recreational facilities are available in condominiums and co-ops. These range from simple exercise rooms or fitness centers in small buildings to full-fledged health clubs, complete with play and social areas, in some high rises. Health-club costs are almost always included in the monthly maintenance fee. If a fitness facility is a major consideration in your decision to buy, visit it and inquire about its hours and special programs, classes, and restrictions on its use.

Health clubs are often topped with a glass dome or multiple skylights over the swimming pool. Some complexes are huge. The facility at The Bromley spans 20,000 square feet over two levels. Swimming pools come in all shapes and sizes. One of the largest in a Manhattan residence is the 75-foot pool at The Alfred. For after-swim sunning, most luxury buildings have rooftop decks.

Health clubs in luxury high rises often have a whirlpool bath, well-equipped exercise rooms, saunas, steam rooms, locker areas, classrooms, and lounges. At some clubs, residents can linger at a juice bar, catch the glow from the fireplace over drinks, or take to the running track. At The Corinthian, a seven-laps-to-the-mile track encircles a 12,000-square-foot facility.

For those who long to pamper themselves with at-home spa services, a few buildings provide them. For example, Rio offers massages, herbal body wraps, loofah treatments, shiatsu massages, facials, manicures, body treatments, and weight-control programs.

Predictably, condominium and co-op health clubs are often larger in the boroughs or neighboring counties than they are in Manhattan. These residences may also include facilities for outdoor sports—or they may be available nearby. For example, at Greencroft, in New Rochelle, there are tennis courts on the property. Golf courses, riding stables, and yacht clubs are within a mile of the development, which also overlooks the links of the Pelham Country Club.

Some properties go beyond physical fitness to provide a variety of social and learning events, such as theme parties, lectures, arts and crafts, and dance lessons. Each building's board of directors determines which activities to hold. "If you want a feeling of belonging, a club will give it to you," says Albert of The Marketing Directors.

At Metropolitan Tower, buyers get an automatic, exclusive membership to its Club Metropolitan. They can dine, host parties, or order room service here.

In a more casual mode, some buildings, such as The New West, have media rooms where residents can watch videos on a large screen.

Only a dozen or so new buildings offer special play areas or nurseries for children as part of their common space. "Some attention is being paid to families with children, but it's not a big market segment," says Johnson of Gilbert Charles Beylen.

Among the buildings that feature indoor/outdoor play areas are The Corinthian and The Dunhill. A few new buildings, including The Bromley, 2361 Broadway, 188 East 70th Street, and The Promenade have nurseries.

AT YOUR SERVICE

For some condominium and co-op owners, professional personal services, because they save time and bother, are the most valuable amenity a building can offer.

The most visible member of the service staff is the concierge. A residential concierge has many of the same duties as a concierge at a fine hotel. He or she will buy theater tickets, arrange limousine service, make dinner reservations, serve as liaison between residents and the building's maintenance office, monitor the security system, and perform other tasks from the lobby desk.

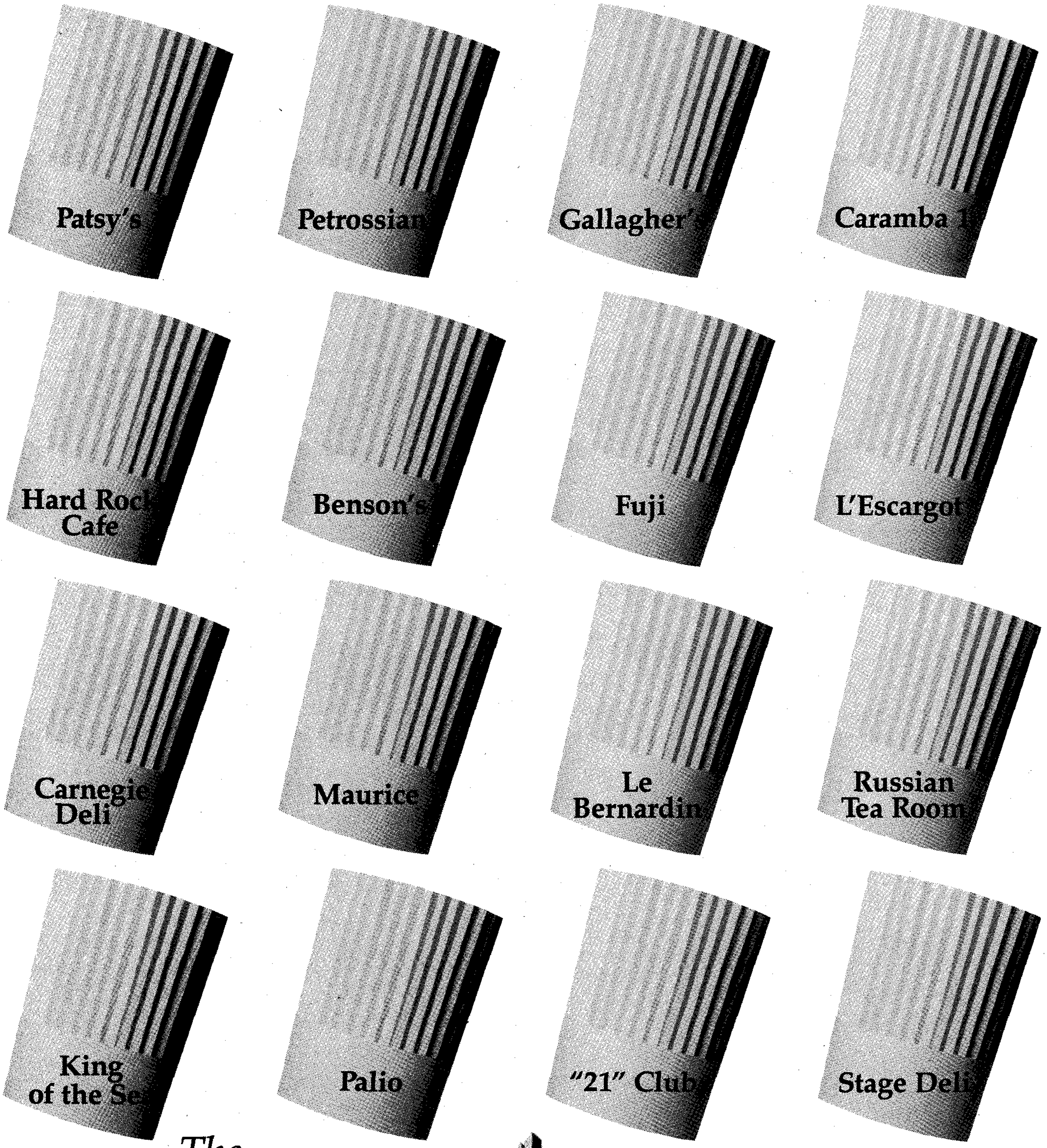
Valets on the staffs of some luxury residences perform some of the same tasks as the concierge. Because they're not desk bound, they are free to do such things as pick up and deliver dry cleaning or laundry.

Some buildings offer even more time-savers. The Cosmopolitan's Everything Service handles everything from party planning to having a television repaired. This service is especially useful for corporate owners of apartments.

Many buildings will arrange domestic help for residents. Others feature maids' rooms in some apartments. Metropolitan Tower has reserved one of its 78 floors for live-in help.

Business centers for executives are a growing trend. They feature photocopiers, telex machines, personal computers, postage machines, electronic ticker tape for the latest stock quotations, conference rooms, and secretarial and translation services. Among the buildings offering such services are The Cosmopolitan, Executive Plaza, The Manhattan, Metropolitan Tower, The Promenade, and The Broadway.

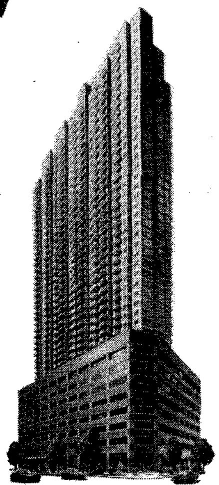
Shopping for all the comforts of home can be an exhausting and emotional endeavor. As Josephs of M. J. Raynes counsels, "Everyone has special needs. You choose your sacrifices when you buy a home in New York. Decide what you need and what you can live without."


Patsy's
Petrossian
Gallagher's
Caramba !
Hard Rock Cafe
Benson's
Fuji
L'Escargot
Carnegie Deli
Maurice
Le Bernardin
Russian Tea Room
King of the Sea
Palio
"21" Club
Stage Deli

The rental apartments of Symphony House give you thought for food.

Symphony House

Cultured. Classic. And it's a rental.
235 West 56th Street at Broadway
Models, rental office on premises • (212) 245-6660
Exclusive Rental Agent: The Marketing Directors



In Manhattan, you are where you eat. This fact alone will place Symphony House residents in the ranks of New York's elite. The city's most exceptional kitchens dwell steps from our doorman-attended lobby.

Don't be too concerned about too many calories. Symphony House is giving your physical well-being equal time. You'll have The Starlight Club, a penthouse health & fitness and social facility with swimming pool and an outdoor jogging track.*

This striking new 43-story tower will satisfy your other appetites, too. Art, music and the stage are as close as The Stage Delicatessen. And if Michelin awarded stars to apartments, ours would earn four—at the very least. They're that good and gracious.

Bon appetit!

**Membership fee*

See our four furnished model apartments today to assure yourself the widest choice. Studios from $1,350, one bedrooms from $1,550 and two bedrooms from $2,300. No fee.

THE ONE THAT CAME IN FIRST

There are lots of West Side condominiums to choose among. Yet one gets chosen over all the others. The Bromley. It's the best buy on the West Side. And here's why:

Good looks are part of it. The Bromley's got the scale and style of a classic. And it's got New York's most extra-ordinary new condominium residences. With marble baths, oak floors, and ceilings that soar up to ten feet high.

Add to that the drama of "The Big B's" domed lobby. And New York's most lavish condominium health club: Club Bromley—a 20,000-square-foot fun-and-fitness center with an indoor pool, a whirlpool plunge, saunas, steamrooms, exercise rooms ...even a nursery for the kids.

At The Bromley, you'll also enjoy 'round-the-clock concierge and doorman services, and the biggest indoor garage of any West Side condominium. And one more thing: Immediate occupancy. "The Big B" is ready for you now!

Visit The Bromley's Sales Center at 2291 Broadway today. It's open from 10 'til 6 daily. Phone: (212) 769-2800.

Alcove studios from $215,000.
One-bedrooms from $222,000.
Two-bedrooms from $317,500.
Special combinations also available.

THE
BROMLEY
Broadway at 83rd Street
Uptown and Very West Side
(212) 769-2800

Exclusive Sales & Marketing Agent: The Marketing Directors, Inc. Developer: Bromley Development Corp. Sponsor: 83rd Street Investors L.P.
The complete offering terms are in an Offering Plan available from Sponsor. Prices subject to change.

NEW BUILDINGS

Here is a selection of new residential properties in Manhattan, and a sampling of those available in the surrounding areas. Unless otherwise noted, all buildings are condominiums or rentals. Information on these properties was supplied by developers, sales-and-marketing agents, and advertising and public-relations firms.

Prices reflect December's market and are subject to change. While owner-rentals are available in some of the condominium buildings, the rental information provided is for units available from the sponsors.

Given the rate at which apartments in these buildings are selling, not all of the unit types mentioned for each property may still be available. Services listed under "Amenities" may be provided on a fee basis.

As a location guide, a map appears on pages 28 and 29. Each neighborhood in this and the following two articles is color-keyed to the map.

DOWNTOWN

BATTERY PARK CITY

Tip of Manhattan–Houston Street
Hudson River–East River

THE LIBERTY RESIDENCES: LIBERTY HOUSE / LIBERTY TERRACE / LIBERTY COURT

Rector Place, NYC.
SALES/RENTALS: 212-321-1700.
28, 26, 44 stories (3 buildings); 900 residential units total.
Ready for occupancy. Ready for occupancy. Projected occupancy date: Summer 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	751	$193-252K	$400-500
1-bdrm	594-821	$155-380K	$340-634
2-bdrm	766-1,073	$225-597K	$466-909
Penthouse	1,944-3,212	$1,325-2,490K	$1,808-2,649

Unit	Sq. Ft.	Rent
Studio	751	$1,200-1,600
1-bdrm	594-821	$1,100-2,300
2-bdrm	766-1,073	$1,700-4,000

AMENITIES: Business center, concierge, doorman, valet dry cleaning, health club (fee), pets allowed, intrusion alarms in apartments, tailor, maid and valet services.

APARTMENTS: All: Marble bathroom, oak parquet floors, individual thermostats, soundproof, double-paned windows. Some: Balcony/terrace, bathroom adjoining each bedroom, walk-in closet, formal dining room, foyer, eat-in kitchen, galley kitchen, marble powder room, whirlpool bath, floor-to-ceiling windows.

CEILING HEIGHTS: 8'6"–10'.

The listings throughout this special advertising section have been compiled by New York Magazine from various sources, and the magazine cannot be responsible for their accuracy. Nothing here should be construed as an offer to sell or a solicitation of an offer to buy any of the properties referred to herein.

PARC PLACE

225 Rector Place, NYC.
RENTALS: Gilbert Charles Beylen, Inc., 212-962-1299.
23 stories; 305 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Rent
1-bdrm	660-750	$1,360-1,650
Jr.-4*	725	$1,650-1,695
2-bdrm	925	$2,450-2,800

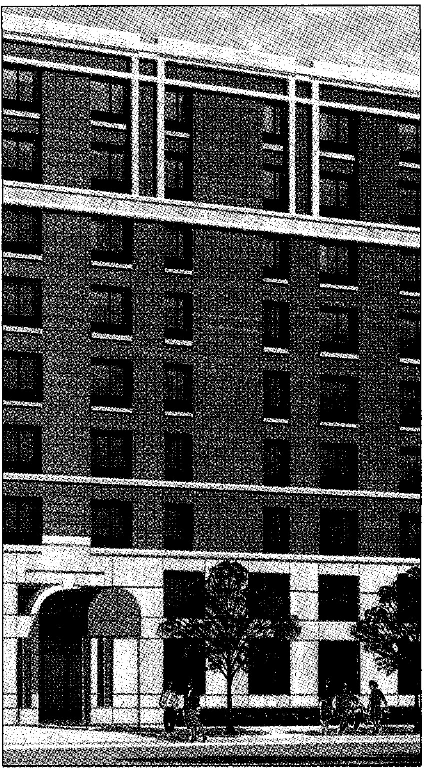
*Convertible from 1 to 2 bedrooms.

AMENITIES: Concierge, doorman, valet dry cleaning, 24-hour attended garage, health club (fee) with swimming pool, intrusion alarms in apartments, sun deck with adjoining party room, valet services.

APARTMENTS: All: Oak parquet floors. Some: Balcony/terrace.

CEILING HEIGHTS: 8'–9'6".

BATTERY POINTE



300 Rector Place, NYC.
SALES: Gilbert Charles Beylen, Inc., 212-432-7302.
9 stories; 154 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	500-550	$136-147K	$562-565
1-bdrm	650-700	$156-180K	$635-640
2-bdrm	820-1,000	$247-280K	$974-1,110

AMENITIES: Banquet/meeting room, concierge/doorman, fitness center, intrusion alarms in apartments, landscaped rooftop sun decks.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, oak parquet floors, foyer, individual thermostats, soundproof, double-paned windows. Some: Walk-in closet, dressing room, marble powder room.

CEILING HEIGHT: 8'.

RIVER ROSE

333 Rector Place, NYC.
RENTALS: Rockrose Development Corp., John Albert, 212-627-5880, 212-912-0665.
15 stories; 232 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Rent
Studio	550-610	$1,325-1,365
1-bdrm	750-860	$1,495-1,645
2-bdrm	1,300-1,375	$2,395-2,445
3-bdrm	1,280-2,000	$2,545-2,895
Penthouse		
1-bdrm	710-730	$1,795-1,845
2-bdrm	1,110-1,170	$2,595-2,695

AMENITIES: Lobby attendant, child care/nursery, valet dry cleaning, attended garage, pets allowed, audio-visual security system, rooftop sun deck, valet services.

APARTMENTS: All: Oak parquet floors, soundproof, double-paned windows. Some: Balcony, bathroom adjoining each bedroom, walk-in closet, foyer, eat-in kitchen, galley kitchen, powder room, terrace, floor-to-ceiling sliding glass doors.

CEILING HEIGHT: 8'6".

HUDSON EAST

250 South End Avenue, NYC.
SALES: Manhattan Sales Group, Dawn Tsien, 212-912-0600.
19 stories; 109 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	506	$134-152K	$363
1-bdrm	595-1,000	$165-290K	$426-715
2-bdrm	1,066-1,175	$280-415K	$763-841
Penthouse	1,114	$447K	$798

*Real-estate tax included.

AMENITIES: Concierge, design-service referrals, doctor's office, valet dry cleaning, garden, pets allowed, audio-visual security system, intrusion alarms in apartments, valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, oak parquet floors, galley kitchen, individual thermostats, soundproof, double-paned windows. Some: Walk-in closet, den, fireplace, foyer, marble powder room, terrace.

CEILING HEIGHTS: 8'6"–9'9".

HUDSON WEST

300 Albany Street, NYC.
SALES: Manhattan Sales Group, Dawn Tsien, 212-912-0600.
9 stories; 107 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	534	$155K	$519
1-bdrm	533-779	$167-247K	$518-756
2-bdrm	1,119	$330-354K	$1,086

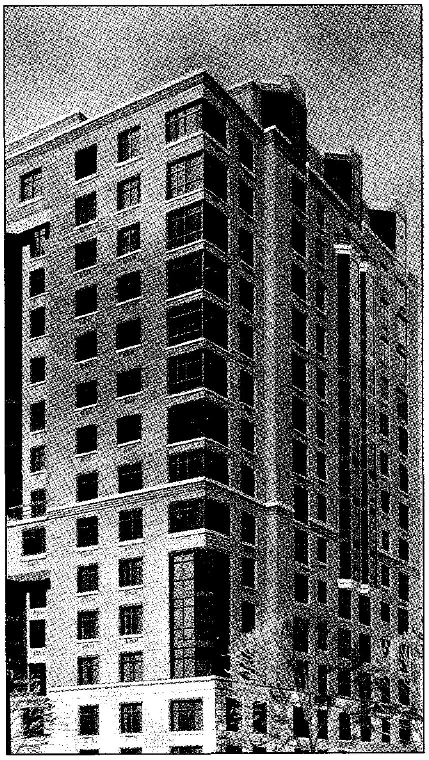
*Real-estate tax included.

AMENITIES: Concierge, interior-decorating referral service, valet dry cleaning, garden, intrusion alarms in apartments, video security system.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, oak parquet floors, galley kitchen, individual thermostats, soundproof, double-paned windows. Some: Walk-in closet, foyer, terrace.

CEILING HEIGHTS: 8'6"–9'9".

HUDSON TOWER



350 Albany Street, NYC.
SALES/RENTALS: Manhattan Sales Group, Susan D. Fine, 212-321-1771.
16 stories; 133 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
1-bdrm	652-840	$177-315K	$538-694
2-bdrm	1,174	$625-635K	$965-970
Penthouse	1,699	$1,100K	$1,563
Townhouse			
3-bdrm	1,747	$600K	$1,443

*Real-estate tax included.

AMENITIES: Concierge, design-service referrals, valet dry cleaning, attended garage, intrusion alarms in apartments, audio-visual security system, rooftop sun deck, valet services.

APARTMENTS: All: Marble bathroom, foyer, oak parquet floors, individual thermostats, soundproof, double-paned windows. Some: Balcony/terrace, walk-in closet, foyer, eat-in kitchen, galley kitchen, powder room, washer/dryer, floor-to-ceiling windows.

CEILING HEIGHTS: 9'–12'.

GREENWICH COURT

275-295 Greenwich Street, NYC.
SALES: The Marketing Directors, Inc., 212-233-8855.
11 stories; 261 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	422-580	$170-215K	$196-269
1-bdrm	593-900	$202-327K	$275-422
2-bdrm	1,026-1,286	$317-400K	$476-691
3-bdrm	1,964	$600-650K	$925-1,047

AMENITIES: Concierge, doorman, valet dry cleaning, mail room, package room, storage, rooftop gazebos with benches and trees, intrusion alarms in apartments.

APARTMENTS: All: Marble bathroom, oak parquet floors, galley kitchen, soundproof, double-paned windows. Some: Balcony/terrace, bathroom adjoining each bedroom, walk-in closet, foyer, pantry, marble powder room, whirlpool bath.

CEILING HEIGHT: 8'1".

THE TRIBECALLECTION

71 Warren Street; 137-143 Reade Street, 13, 15, 17 Harrison Street; 17 Jay Street, NYC.
SALES: Claire Lipka, 212-267-7270.
4, 5 stories (9 buildings); 42 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
Loft	1,300-2,100	$315-425K	$350
Duplex			
Penthouse	1,100-1,900	$475-490K	$350

AMENITIES: Health club, audio-visual security system.

Announcing the end of co-op and condominium pandemonium.

Now you can finance a piece of New York and still have peace of mind.

Because when you come to Manufacturers Hanover for a co-op or condominium loan, you'll be getting our new low fixed rates. On both 15 and 30 year loans up to $1,000,000. Which, of course, means that even if interest rates climb, your monthly payments won't. What's more, you'll also have peace of mind knowing you'll have *one* person to help you through the entire mortgage process. Unlike other banks where you never know who to turn to.

*15 year fixed		**30 year fixed	
9.75%	**10.10%**	**10.00%**	**10.24%**
RATE	**APR**	**RATE**	**APR**

From start to finish, your personal Mortgage Adviser will be there for you. To guide you. To advise you. And to answer any questions you have. Even the ones you haven't thought of yet. So you'll never have to worry about treading through unknown territory again.

Just stop into any branch or call us toll free at 1 800 MHT-BANK. We'll put you in touch with a Mortgage Adviser, and you can receive our mortgage kit. After all, we know finding the right place was hard enough. That's why financing it at Manufacturers Hanover isn't.

1 800 MHT-BANK.
We'll help you get where you want to go.

MANUFACTURERS HANOVER

*For example, at 9.75% interest (10.10% annual percentage rate) your repayment terms would be 180 equal monthly payments of $10.60 per $1,000 borrowed (plus taxes and insurance). **For example, at 10.00% interest (10.24% annual percentage rate) your repayment terms would be 360 equal monthly payments of $8.78 per $1,000 borrowed (plus taxes and insurance). These rates are for loans up to $1,000,000 and are subject to change without notice.

Equal Housing Lender
Equal Opportunity Lender
NYM-2/23/87

Member FDIC
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APARTMENTS: All: Marble bathroom, turn-key elevator, fireplace, oak floors, eat-in kitchen, individual thermostats, washer/dryer, whirlpool bath, oversize, soundproof, double-paned windows. Some: Terrace.

CEILING HEIGHT: 14' (average).

DALTON ON GREENWICH

303 Greenwich Street, NYC.
SALES: M. J. Raynes Incorporated, 212-693-2700.
11 stories; 102 residential units.
Projected occupancy date: Fall 1987.

COST: To be determined.

AMENITIES: Concierge, doorman, valet dry cleaning, courtyard garden, limousine service, pets allowed, intrusion alarms in apartments, audio-visual security system, rooftop sun deck, valet services.

APARTMENTS: All: Oak floors, galley kitchen, individual thermostats, oversize, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, walk-in closet, dressing room, private elevator, foyer, room-size entry gallery, powder room, terrace, whirlpool bath, floor-to-ceiling windows.

CEILING HEIGHT: 8'6".

THE VILLAGE

Houston Street–14th Street
Hudson River–East River

MEMPHIS DOWNTOWN

140 Charles Street, NYC.
SALES: Amy Norman, 212-645-1050.
21 stories; 78 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	575	$245-262K	$346
1-bdrm	713-783	$224-335K	$429-471
2-bdrm[1]	1,115	$354-437K	$671
Townhouse 2-bdrm	1,414-1,950	$525-729K	$850-1,170

*Real-estate tax included.
[1] Convertible.

AMENITIES: Concierge, doorman, valet dry cleaning, attended garage, intrusion alarms in apartments, 24-hour security guards, rooftop sun deck.

APARTMENTS: All: Balcony, oak parquet floors, individual thermostats, soundproof, double-paned windows, floor-to-ceiling sliding glass doors. Some: Bathroom adjoining each bedroom, walk-in closet, dressing room, fireplace, galley kitchen, powder room, washer/dryer.

CEILING HEIGHT: 8'6".

WASHINGTON COURT

99 Washington Place, NYC.
SALES: Gilbert Charles Beylen, Inc., 212-677-5900.
6 stories; 28 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
Duplex 2-bdrm	1,150-1,260	$335-365K	$611-675

*Real-estate tax included.

AMENITIES: Doorman, designer-decorated apartments available, courtyard garden, intrusion alarms in apartments.

APARTMENTS: All: Bathroom adjoining each bedroom, fireplace, oak floors, individual thermostats. Some: Balcony, walk-in closet, dressing room, foyer, eat-in kitchen, galley kitchen, powder room, skylight, whirlpool bath.

CEILING HEIGHT: 8'6".

East Side two-bedroom prices give you a migraine?

℞. The Forum at East 74th Street. Two-bedrooms from $316,400.

For fast relief take two bedrooms at The Forum. And get the added benefits of two balconies, two baths and magnificent views. Painlessly priced from **$316,400.**

And duplex and triplex penthouses from **$717,900.**

Whatever you choose you'll still get The Forum's fabulous formula for luxury living. Washer/dryers in every apartment, microwaves, marble baths, Asian oak floors. Plus a private health club on the premises. A waterfall in the lobby. A landscaped rooftop sundeck. Call now for an appointment.

Comprehensive mortgage and closing services provided by Gilbert • Charles • Beylen, Inc. Designer-decorated, fully furnished model apartments also available.

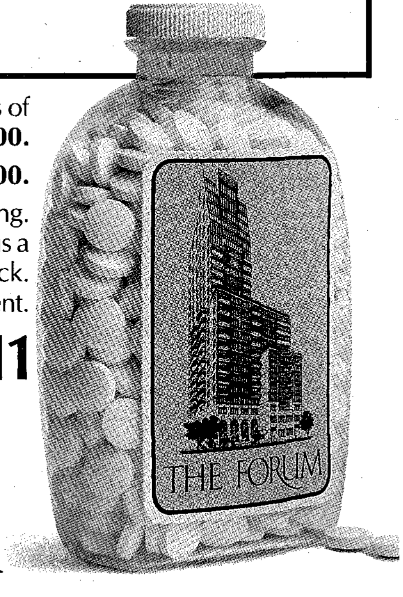
(212) 737-2311

THE FORUM

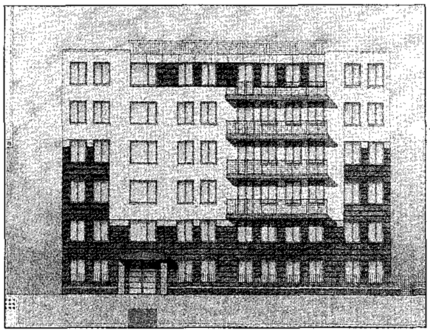
AT EAST 74TH STREET

Sponsor: Carlyle Development Corp. I. The complete offering terms are in a cooperative offering plan available from Sponsor. Offering by prospectus only. Prices subject to change.

Exclusive sales and marketing agent: Gilbert • Charles • Beylen, Inc.



THE PERRY & WEST APARTMENTS



167 Perry Street, NYC.
SALES: Debra Kameros, 212-255-2737, 212-219-3600.
6 stories; 75 residential units.
Cooperative building.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Maintenance
Studio	420-680	$121-205K	$205-347
1-bdrm	650-770	$175-285K	$296-482
Duplex 1-bdrm	765-1,120	$245-310K	$414-524

AMENITIES: Doorman, pets allowed, audio-visual security system, rooftop sun deck.

APARTMENTS: All: Oak-strip floors, foyer, galley kitchen, individual thermostats, oversize, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, walk-in closet, den, room-size entry gallery, fireplace, private garden, pantry, skylight, terrace, whirlpool bath.

CEILING HEIGHTS: 8′6″–9′.

366 WEST 11TH ST.

366 West 11th Street, NYC.
SALES: Pretium Associates, 212-627-2770, 212-334-9005.
14 stories; 81 residential units.
Projected occupancy date: Spring 1987.

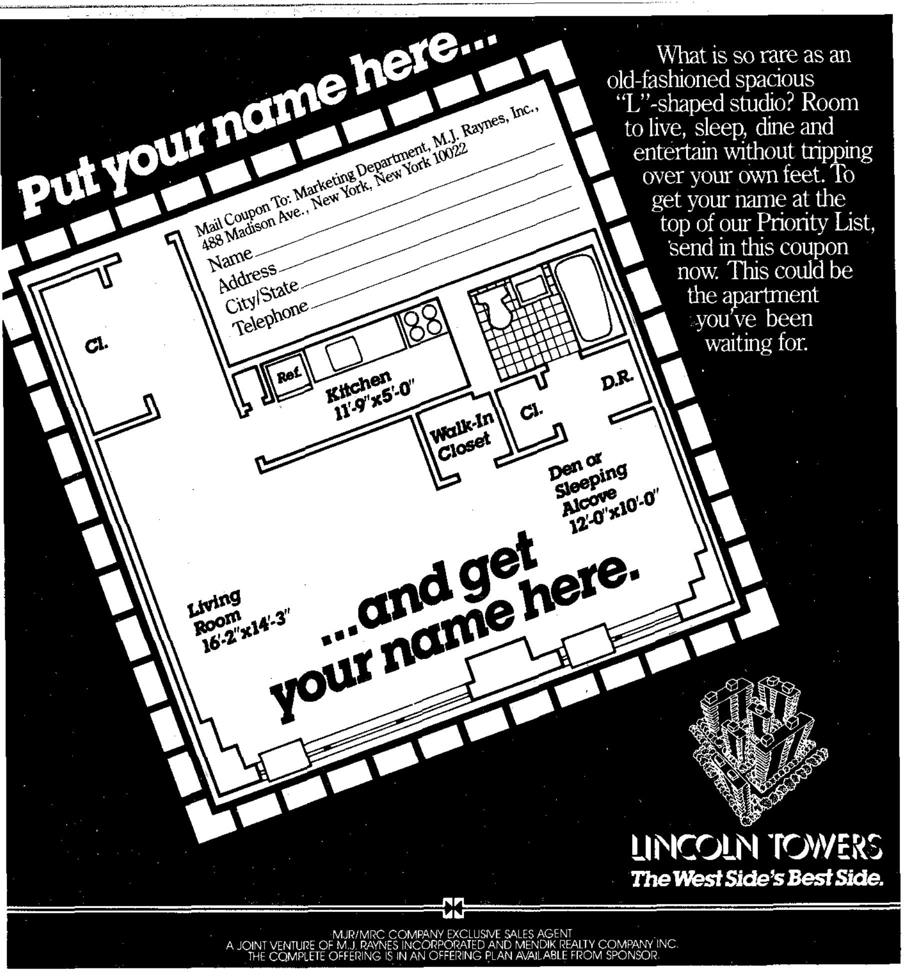
COST

Unit	Sq. Ft.	Price	Common Charges
Studio	500-600	$134-200K	$288
1-bdrm	700-800	$200-329K	$351-420
2-bdrm	1,000-1,500	$350-700K	$554-851
Penthouse	650-735	$260-315K	$395-446
Duplex Penthouse	930-1,500	$600-900K	$566-851

AMENITIES: Concierge, doorman, rooftop sun deck.

APARTMENTS: All: Oak floors, soundproof, double-paned windows. Some: Glass-enclosed balcony, marble bathroom, private garden, fireplace, eat-in kitchen, terrace, individual thermostats, washer/dryer, whirlpool bath.

CEILING HEIGHT: 8′.


Put your name here...

Mail Coupon To: Marketing Department, M.J. Raynes, Inc., 488 Madison Ave., New York, New York 10022
Name
Address
City/State
Telephone

...and get your name here.

What is so rare as an old-fashioned spacious "L"-shaped studio? Room to live, sleep, dine and entertain without tripping over your own feet. To get your name at the top of our Priority List, send in this coupon now. This could be the apartment you've been waiting for.

LINCOLN TOWERS
The West Side's Best Side.

MJR/MRC COMPANY EXCLUSIVE SALES AGENT
A JOINT VENTURE OF M.J. RAYNES INCORPORATED AND MENDIK REALTY COMPANY INC.
THE COMPLETE OFFERING IS IN AN OFFERING PLAN AVAILABLE FROM SPONSOR.
Cl.
Ref.
Kitchen 11'-9"x5'-0"
Walk-In Closet
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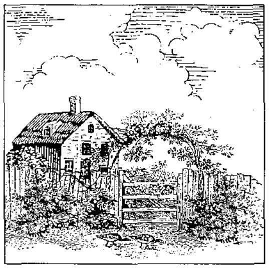
D.R.
Den or Sleeping Alcove 12'-0"x10'-0"
Living Room 16'-2"x14'-3"


House & Garden

Private gardens come with many ground floor apartments, an oasis of tranquil greenery to all who look out on them at The Perry & West Apartments

THE PERRY + WEST APARTMENTS

A new building of architectural distinction scaled for its historic West Village neighborhood.

Amenities include fireplaces, river views, roof deck, balconies, private gardens.

167 Perry Street in New York's Greenwich Village. Co-op studios from $121,000. Simplex and duplex one bedrooms from $175,000.

By Appointment Call Debra Kameros at (212) **255-2737** or 432-5002.

The complete offering terms are in an Offering Plan available from the sponsor.

M&Co.

WEST COAST APARTMENTS

110-114 Horatio Street, NYC.
RENTALS: Rockrose Development Corp., John Albert, 212-627-5880, 212-697-4422.
9 stories; 156 residential units.
Ready for occupancy.

COST

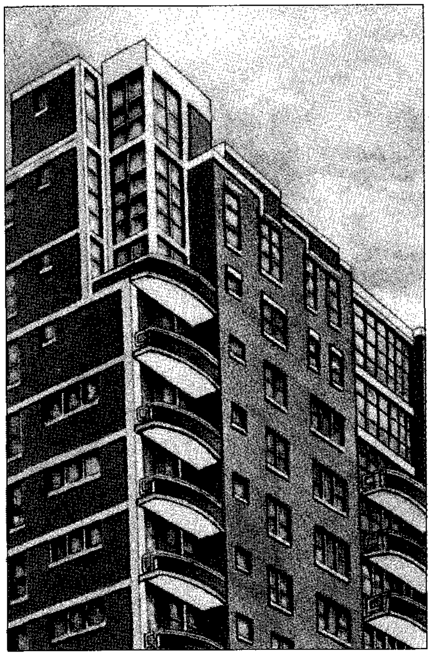
Unit	Sq. Ft.	Rent
Studio	436-540	$920-1,275
1-bdrm	625-707	$1,300-1,765
2-bdrm	760-1,120	$1,905-2,845
Penthouse		
Studio	422	$1,275
1-bdrm	550-630	$1,595-1,995
2-bdrm	775	$2,095

AMENITIES: Lobby attendant, valet-dry cleaning, pets allowed, rooftop sun deck.

APARTMENTS: All: Individual thermostats, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, walk-through closet, dressing room, oak parquet floors, galley kitchen, powder room, terrace.

CEILING HEIGHTS: 8'–12'.

THE SEQUOIA



222 West 14th Street, NYC.
SALES: Richard Cantor, Inc., 212-222-1400.
15 stories; 132 residential units.
Projected occupancy date: Spring 1987.

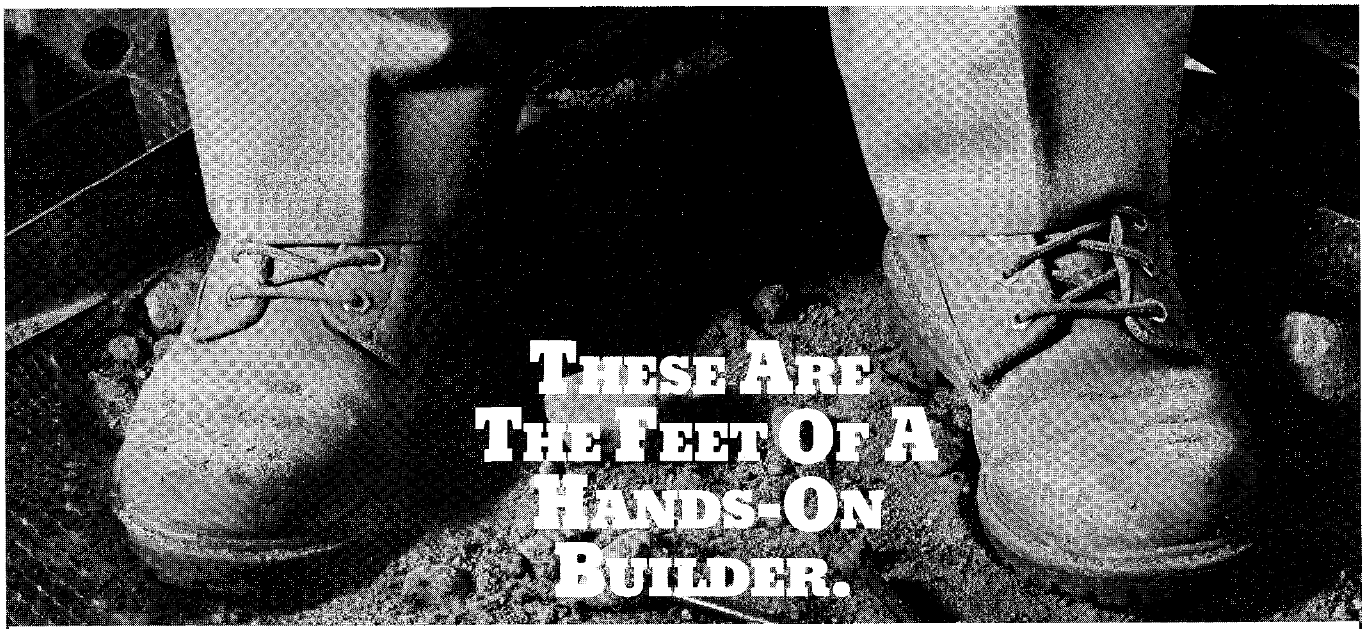
COST

Unit	Sq. Ft.	Price	Common Charges
Studio	357-989	$119-215K	$127-274
1-bdrm	610-1,773	$200-325K	$214-328
2-bdrm	997-1,112	$374-455K	$350-390
Duplex/triplex penthouses			
2-bdrm	1,428-1,767	$475-625K	$424-548
Greenhouse Apartment	499-1,130	$210-418K	$178-397

AMENITIES: Automatic teller machine, banquet/meeting room, concierge, valet dry cleaning, attended garage, fitness center, pets allowed.

APARTMENTS: All: Oak parquet floors, galley kitchen, individual thermostats, soundproof, double-paned windows. Some: Balcony/terrace, bathroom adjoining each bedroom, marble bathroom, walk-in closet, dressing room, room-size entry gallery, foyer, greenhouse, pantry, marble powder room, floor-to-ceiling windows.

CEILING HEIGHTS: 8'–11'.



You never met a builder like Shep Waldman before: every day, he's on site, watching, watching, watching to make sure his dream of West Village luxury and tradition comes out the way he wants it. Or else.

So from landscaped terraces and patios to glass enclosed dining balconies with incredible views of the Hudson; from fireplaces to duplex penthouses to light and airy studios—everything is as good as Shep can make it. (And to keep things humming after it's open, a full-time lobby attendant and live-in super will be around even when he's not.)

It'll be Spring before Shep's West Village condominiums will be ready for occupancy. But if you'd like to be the first on your block to be one of the first on ours, call now for an appointment.

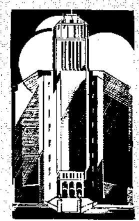
You'll be proud to live in a building made by a man who stands on his own two feet without stepping on anyone's toes.

366
WEST
11TH ST.

(212) 627-2770

Prices from $132,000.00.
Exclusive sales agent Pretium Associates
The complete offering terms are in an offering plan available from the Sponsor.

SOME PEOPLE
TALK OF MORALITY,
AND SOME OF
RELIGION,
BUT GIVE ME
A LITTLE SNUG
PROPERTY.



MARIA EDGEWORTH
THE ABSENTEE

PARC VILLAGE

44 East 12th Street, NYC.
SALES: Corcoran Group Marketing, Inc., 212-529-4000.
11 stories; 44 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	403	$119-128K	$258
1-bdrm	584-997	$180-280K	$372-633
2-bdrm	1,027	$280-315K	$654
Duplex penthouse			
2-bdrm	1,357	$595K	$864
3-bdrm	1,294-1,501	$455-625K	$825-957

*Real-estate tax included.

AMENITIES: Baby-sitting, concierge, doorman, pets allowed.

APARTMENTS: All: Marble bathroom, walk-in closet, oak floors, galley kitchen, individual thermostats, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, formal dining room, dressing room, room-size entry gallery, fireplace, foyer, marble powder room, terrace, whirlpool bath.

CEILING HEIGHT: 9'6".

East Village

CHRISTODORA HOUSE

601-603 East 9th Street, NYC.
SALES: Helene Weitzner, 212-529-2626.
17 stories; 85 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	400-421	$116-139K	$224-267
Loft	650-1,200	$186-327K	$360-633
Triplex Penthouse	3,400	$990K	$1,500

*Real-estate tax included.

AMENITIES: Concierge, doorman, health club (fee) with 20' x 50' swimming pool, pets allowed.

APARTMENTS: Some: Balcony/terrace, walk-in closets, dressing room, fireplace, oak floors, foyer, room-size entry gallery, eat-in kitchen, galley kitchen.

CEILING HEIGHTS: 9'6"–12'.

THE PETERSFIELD

115 Fourth Avenue, NYC
SALES: Gina Speirs, 212-529-5522.
8 stories; 70 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	740-905	$195-315K	$318-386
1-bdrm	1,175-1,300	$260-425K	$356-455
2-bdrm	1,370-1,790	$360-570K	$410-535
Penthouse	740-1,790	$295-570K	$377-535

AMENITIES: Concierge, doorman, garden, intrusion alarms in apartments, audio-visual security system, rooftop sun deck.

APARTMENTS: All: Foyer, individual thermostats, washer/dryer, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, walk-in closets, dressing room, oak floors, powder room, rooftop garden terrace.

CEILING HEIGHT: 11'6".

LOWER MIDTOWN

14th Street–34th Street
Hudson River–East River

ZECKENDORF TOWERS

1 Irving Place at Union Square Park, NYC.
SALES: Manhattan Marketing, Inc., Stephen T. Jackson, 212-598-0090.
29 stories; 670 residential units.
Projected occupancy date: Fall 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	452-534	$142-159K	$211-250
1-bdrm	652-714	$200-299K	$313-367
2-bdrm	1,015-1,489	$383-529K	$475-696
3-bdrm	1,318	$433-488K	$617

AMENITIES: Concierge, doorman, valet dry cleaning, attended garage, health club with 30' x 60' swimming pool, limousine service, pets allowed, intrusion alarms in apartments, video security system, valet services.

APARTMENTS: All: Parquet floors, individual thermostats, soundproof, double-paned, floor-to-ceiling windows. Some: Bathroom adjoining each bedroom, marble bathroom, walk-in closet, foyer, galley kitchen, terrace.

CEILING HEIGHT: 8'3".

RUTHERFORD PLACE

305 Second Avenue, NYC.
RENTALS: Artesia Adamo, 212-473-9066.
10 stories; 127 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Rent
Duplex/triplex		
1-bdrm	773-1,318	$1,950-2,975
2-bdrm	912-1,350	$2,387-4,896

AMENITIES: Concierge, doorman, valet dry cleaning, discount on off-site health club with 20' x 40' swimming pool, pets allowed, intrusion alarms in apartments, rooftop sun deck.

APARTMENTS: All: Oak floors, soundproof, double-paned, oak-framed, tilt-in windows, individual thermostats. Some: Bathroom adjoining each bedroom, walk-in closet, foyer, mezzanine, terrace.

CEILING HEIGHTS: All living rooms, most bedrooms, 15'-17'.

THE ATRIUM AT CHELSEA

181 Seventh Avenue, NYC.
SALES: Gerard J. Picaso, 212-627-2700.
15 stories; 45 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	419-445	$130-150K	$267-285
1-bdrm	563-805	$168-280K	$367-513
2-bdrm	930-1,022	$335-395K	$592-651
Penthouse	749	$325K	$477

AMENITIES: Doorman, pets allowed, intrusion alarms in apartments.

APARTMENTS: All: Balcony, oak floors, galley kitchen, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, walk-in closet, dressing room, pantry, powder room, terrace, whirlpool bath.

CEILING HEIGHT: 8'4".

GRAMERCY PLACE

280 Park Avenue South, NYC.
SALES: J. I. Sopher & Co., 212-529-8888.
28 stories; 259 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
1-bdrm	629	$192K	$256
2-bdrm	879	$259K	$352

AMENITIES: Child care/nursery, concierge, doorman, garden, health club with 20' x 43' swimming pool, intrusion alarms in apartments, landscaped sun deck, children's sun deck.

APARTMENTS: All: Individual thermostats, oak parquet floors, marble powder room. Some: Balcony/terrace, bathroom adjoining each bedroom, walk-in closet, fireplace, formal dining room, foyer, eat-in kitchen, galley kitchen.

CEILING HEIGHT: 8'4".

THE STANFORD

45 East 25th Street, NYC.
SALES: Gilbert Charles Beylen, Inc., 212-532-7333.
41 stories; 120 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
1-bdrm	680-1,100	$218-335K	$61-99
2-bdrm	1,100	$310-386K	$74
3-bdrm	1,300	$415K	$93

*Common charges reflect first-year sponsor abatement.

AMENITIES: Concierge, doorman, fitness center, private gardens, pets allowed, intrusion alarms in apartments.

APARTMENTS: All: Balcony with floor-to-ceiling glass doors, bathroom adjoining each bedroom, marble bathroom, hand-laid patterned oak floors, soundproof, double-paned windows. Some: Walk-in closet, terrace.

CEILING HEIGHT: 8'4".

WINDSOR COURT

155 and 171 East 31st Street, NYC.
RENTALS: Milford Management, 212-684-5900.
30 stories (2 buildings); 709 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Rent
Studio	$1,198-1,364
1-bdrm	$1,472-1,706
2-bdrm	$2,050-3,240

AMENITIES: Concierge, doorman, valet dry cleaning, attended garage, garden, health club (fee) with 24' x 50' swimming pool, pets allowed, intrusion alarms in apartments.

APARTMENTS: All: Oak parquet floors, individual thermostats. Some: Bathroom adjoining each bedroom, walk-in closet, formal dining room, foyer, galley kitchen, powder room, terrace, bay windows.

CEILING HEIGHT: 8'6".

L'ISOLA

157 East 32nd Street, NYC.
SALES: The Marketing Directors, Inc., 212-213-3900.
23 stories; 81 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	488-543	$129-192K	$252-406
1-bdrm	647	$214-243K	$498-501
2-bdrm	900-1,027	$306-362K	$784-800

AMENITIES: Concierge, exercise room, garden, pets allowed, intrusion alarms in apartments.

APARTMENTS: All: Marble bathroom, galley kitchen, individual thermostats, soundproof, double-paned windows. Some: Balcony/terrace, bathroom adjoining each bedroom, walk-in closet, greenhouse windows, bay window.

CEILING HEIGHT: About 8'5".

MIDTOWN

34th Street–57th Street
Hudson River–East River

Midtown East

THE RIVERGATE

401 East 34th Street, NYC.
RENTALS: 212-889-1850.
35 stories; 702 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Rent
1-bdrm	574-931	$1,360-2,325
Jr.-4	930-1,157	$1,850-3,150
2-bdrm	1,105	$2,525-2,600
3-bdrm	1,289-1,400	$2,700-3,650
Penthouse	772-2,339	$2,425-3,850

AMENITIES: Baby-sitting, catering, concierge, doorman, valet dry cleaning, 24-hour attended garage, garden atrium with waterfall, public ice-skating rink, limousine service, pets allowed, intrusion alarms in apartments, security guards, rooftop sun deck, maid and valet services.

APARTMENTS: All: Marble bathroom, oak parquet floors, soundproof, triple-paned windows. Some: Bathroom adjoining each bedroom, walk-in closet, room-size entry gallery, fireplace, foyer, eat-in kitchen, galley kitchen, marble powder room, terrace, individual thermostats, floor-to-ceiling windows.

CEILING HEIGHTS: 9'–10'.

THE INSPIRED WAY TO LIVE. BESIDE A GREEN CITY PARK.

Beautiful and majestic. Serene, yet spirited. Zeckendorf Towers is the house by the city green that has always been most sought after.

There is a special interest in living beside a green city park, because green parks are so rare. Think of London's Hyde Park, New York's Central Park—areas where the houses are long-lasting, true investments in the future as well as the present.

Union Square Park today is New York reclaimed: restored, at a cost of several million dollars, to become a lovely landmark, preserved for all New Yorkers. As a resident of Zeckendorf Towers, this green park will be a special place for you—and the gardens and trees will mark the changes of fall and winter, spring and summer, in the most glorious way.

Living in Zeckendorf Towers will give you much to value, an extraordinary sense of personal luxury, privacy and space, on an entire city block right by the park. For example:

There are 30 apartment layouts to choose from—studio, one- and two-bedroom apartments designed so you can select the one that's right for you. To enjoy green park views, there are 7'4" high over-sized thermopane windows. In all one- and two-bedroom baths, there is imported Italian marble on floors, tub surrounds, vanity tops.

A private sundeck overlooks the park...and there's a health club for residents only, with a 60-foot pool. There's a circular drive, so you can ride right to the door, covered, to protect you from the vagaries of weather. And there is a 24-hour doorman and concierge. Indoor attended parking, 24-hours a day, is available for your convenience.

In every way, Zeckendorf Towers was designed and built for the way you want to live. In the highly valued tradition of a "house on the park." What better investment in the present... in your future! And what an inspired way to live.

Studios from $145,000. One bedroom from $200,000. 2 bedroom from $399,000. Sales Center, 24 Union Square East—between 15th and 16th Streets. Open daily 10 am-6 pm, Model apartments by appointment. **212-598-0090.**

ZECKENDORF TOWERS. CONDOMINIUMS ON THE PARK

1 Irving Place at Union Square • (212) 598-0090 • Sales Agent: Manhattan Marketing, Inc.

A joint venture of Hirschfeld Realty, KG Land and Zeckendorf Company. Zeckendorf Towers is the residential section of One Union Square East Condominium. Scheduled occupancy Fall 1987. The complete offering terms are in an offering plan available from the sponsor.

Downtown/Battery Park City

1. Battery Pointe
   300 Rector Place
   212-432-7302

Greenwich Village

2. The Perry & West Apartments
   167 Perry St.
   212-255-2737
3. 366 West 11th St.
   366 West 11th St.
   212-627-2770
4. West Coast Apartments
   110–114 Horatio St.
   212-627-5880

Lower Midtown

5. Zeckendorf Towers
   1 Irving Place
   at Union Square Park
   212-598-0090
6. Gramercy Place
   280 Park Avenue South
   212-529-8888

Midtown

7. The Horizon
   415 East 37th St.
   212-686-6363
8. The Corinthian
   330 East 38th St.
   212-972-9400
9. Southgate
   434 East 52nd St.
   212-751-8866
10. Mid West Court
    410 West 53rd St.
    212-245-7333
11. City Spire
    150 West 56th St.
    212-753-7588
12. Carnegie Plaza
    162 West 56th St.
    212-977-9111
13. Symphony House
    235 West 56th St.
    212-245-6660
14. Trump Parc
    106 Central Park South
    212-247-7000

Upper East Side

15. The Royale
    188 East 64th St.
    212-750-0066
16. Rio the Condominium and Spa
    304 East 65th St.
    212-988-9898
17. Eastside Portfolio
    301 East 69th St.
    212-737-3838
18. Eastgate
    235 East 73rd St.
    212-570-1999

Yorkville

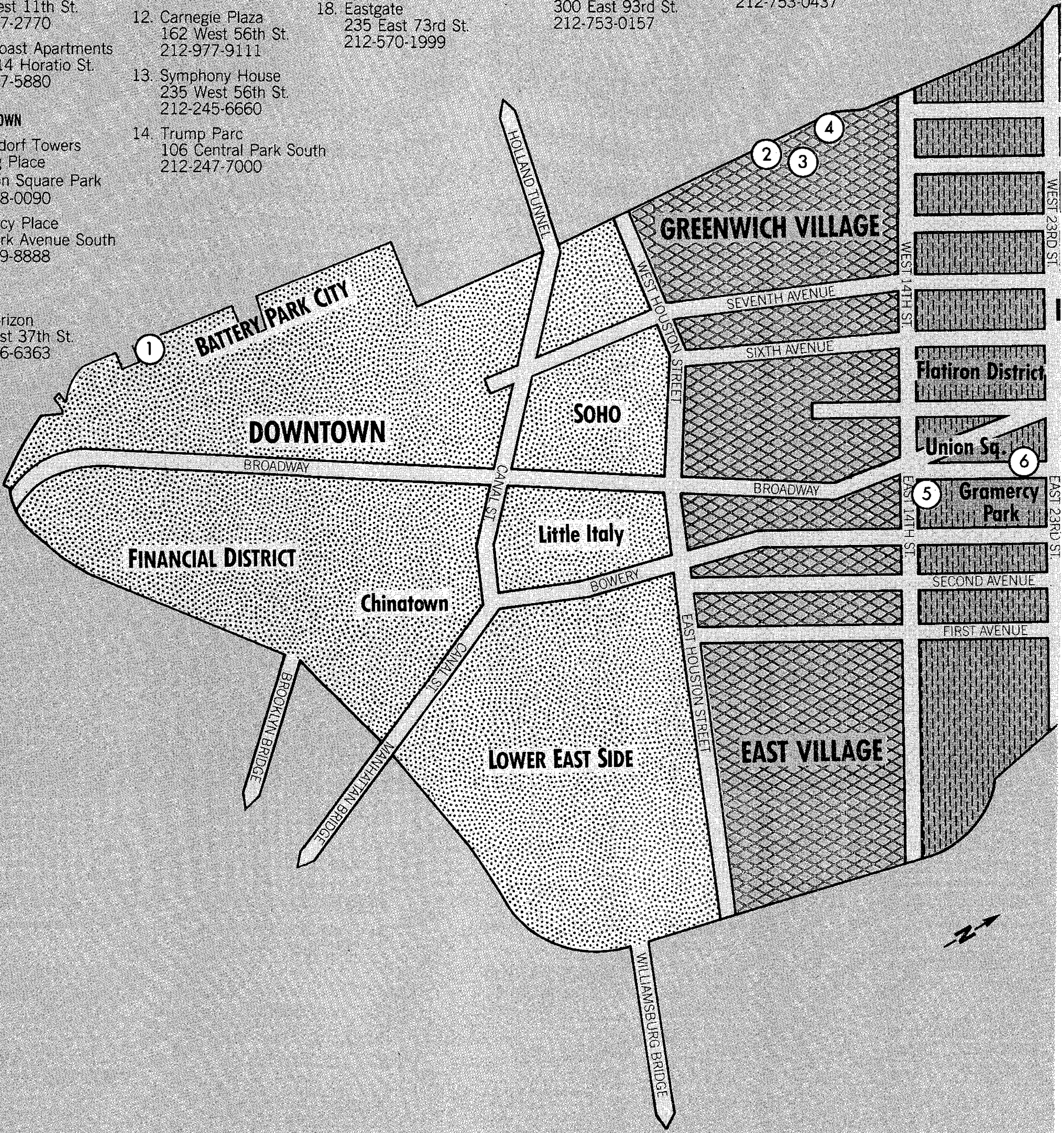
19. The Dunhill
    401 East 84th St.
    212-794-2100
20. The America
    300 East 85th St.
    212-734-3200
21. Channel Club
    455 East 86th St.
    212-349-0003
22. The Waterford
    300 East 93rd St.
    212-753-0157

Upper West Side

23. Lincoln Towers
    140, 150, 160, 165, 170, 180, 185, 205
    West End Ave.
    212-769-1580
24. The Bromley
    225 West 83rd St.
    212-769-2800
25. Savannah
    250 West 89th St.
    212-753-0437
26. The New West
    250 West 90th St
    212-362-3883

Bronx/Westchester

27. Boulder Ridge
    Sprain Road
    Scarsdale
    914-478-2228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GREENWICH VILLAGE
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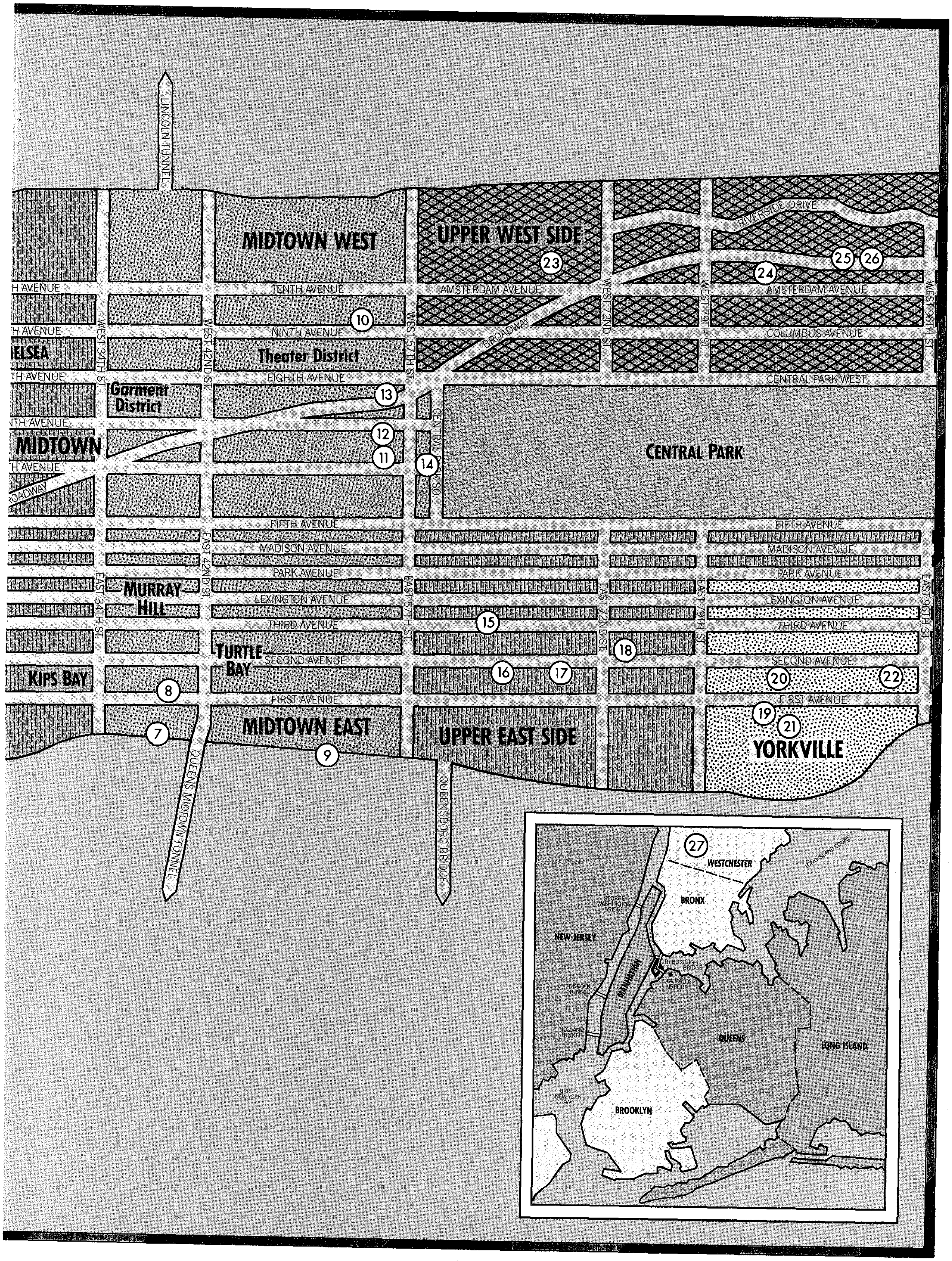
WEST 14TH ST.
WEST HOUSTON STREET
SEVENTH AVENUE
BATTERY PARK CITY
1
SIXTH AVENUE
Flatiron District
SOHO
DOWNTOWN
Union Sq.
6
BROADWAY
CANAL ST.
BROADWAY
5
Gramercy Park
EAST 14TH ST.
EAST 23RD ST.
Little Italy
FINANCIAL DISTRICT
BOWERY
SECOND AVENUE
Chinatown
FIRST AVENUE
CANAL ST.
EAST HOUSTON STREET
BROOKLYN BRIDGE
LOWER EAST SIDE
EAST VILLAGE
MANHATTAN BRIDGE
N
WILLIAMSBURG BRIDGE

ADVERTISERS' GUIDE TO THE NEW REAL ESTATE

February/March 1987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EIGHTH AVENUE
CENTRAL PARK WEST
Garment District
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ROADWAY
FIFTH AVENUE
FIFTH AVENUE
MADISON AVENUE
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PARK AVENUE
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EAST 96TH ST.
MURRAY HILL
LEXINGTON AVENUE
LEXINGTON AVENUE
THIRD AVENUE
THIRD AVENUE
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TURTLE BAY
SECOND AVENUE
SECOND AVENUE
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KIPS BAY
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FIRST AVENUE
FIRST AVENUE
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21
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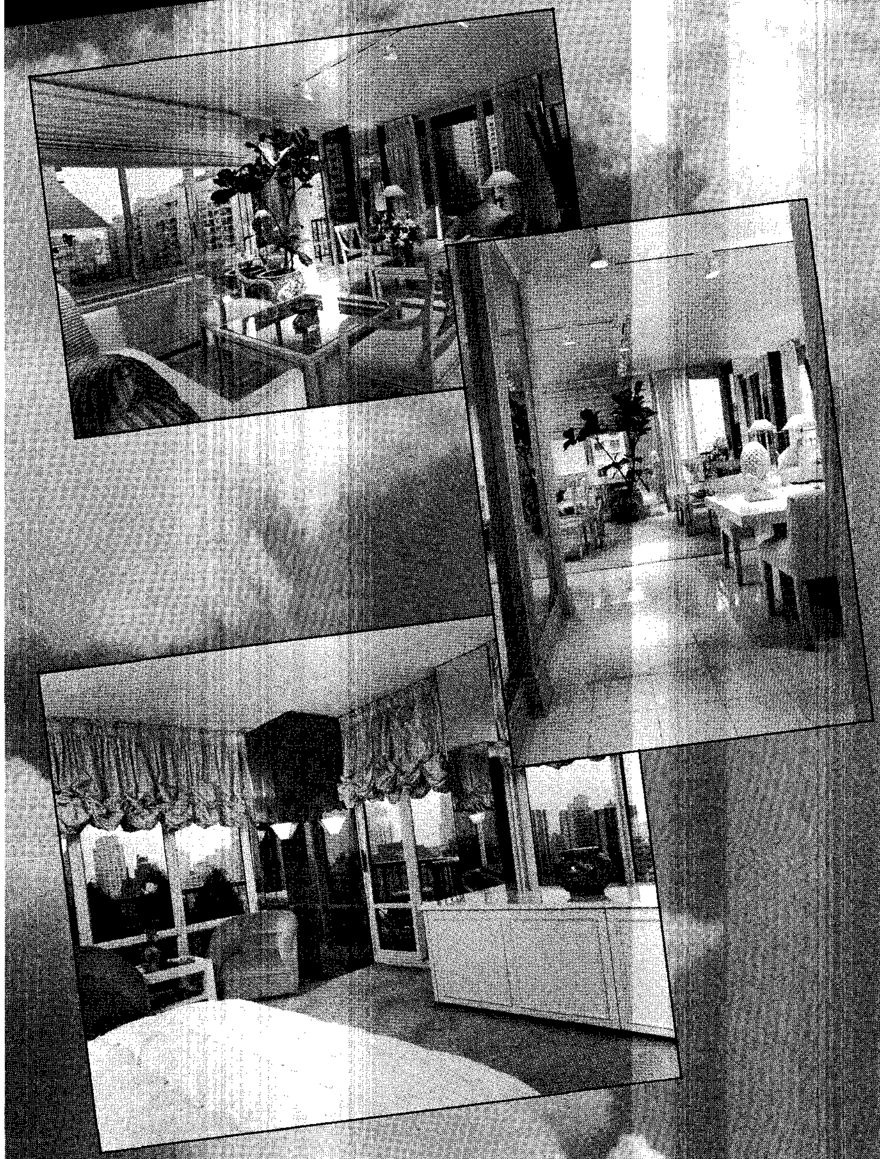
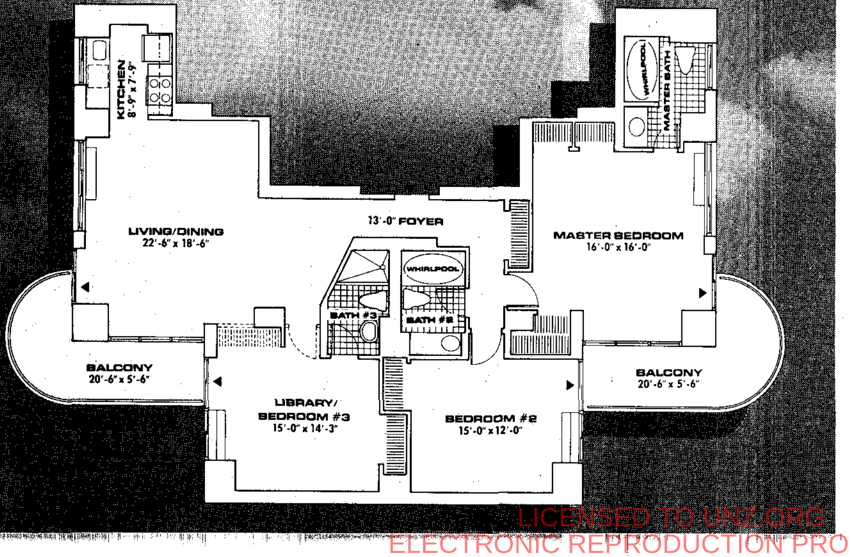
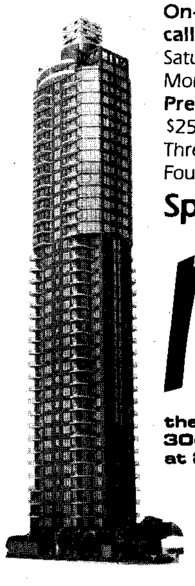
MIDTOWN EAST
UPPER EAST SIDE
YORKVILLE
9
QUEENS MIDTOWN TUNNEL
QUEENSBORO BRIDGE
27
WESTCHESTER
LONG ISLAND SOUND
BRONX
GEORGE WASHINGTON BRIDGE
NEW JERSEY
MANHATTAN
TRIBOROUGH BRIDGE
LAGUARDIA AIRPORT
LINCOLN TUNNEL
HOLLAND TUNNEL
QUEENS
LONG ISLAND
UPPER NEW YORK BAY
BROOKLYN

BRAVO RIO! SUMPTUOUS MODEL APARTMENTS TO DELIGHT YOU... INCLUDING THIS RAVISHING 3-BEDROOM BY MICHAEL DE SANTIS



Model apartments exploding with ideas!
1-bedroom English Traditional.
1-bedroom contemporary.
3-bedroom California look.
All designed by famous interior designer Michael de Santis. To feed your dreams. Show you ways to go when you go *rio*.
Singular.
Striking.
Smashing model apartments!
The 3-bedroom is 1,680 square feet including 2 wraparound balconies. And every square foot is filled with ideas.
Space.
Style.
Sunlight.
Sights.
Huge expanses of wraparound floor-to-ceiling windows. In the living rooms. And the bedrooms. Windows, too, in most Euro-style kitchens. And marble whirlpool baths.
More?
An exclusive, residents-only spa. Professionally managed by American Leisure. With 50-foot pool. Fully equipped, supervised exercise room. Aerobics and party room. Whirlpool and sauna.
Everything—yes, everything!—at *rio* is special.
The stunning entrance plaza. The dramatic 2-story glass and marble lobby. The exciting rooftop sun deck.
The views.
The best New York has to offer. See them from wraparound balconies entered from the living room. And from the bedroom. Two wraparound balconies in every 3-and 4-bedroom apartment.
(Yes, 4-bedroom apartments, too!)
So come on in.
See New York's hottest model apartments.
At New York's best location.
Remember: nowhere else will you find this amount of spectacular space...plus this spa...these features...this level of round-the-clock concierge and hotel-like services...in as special and convenient a location...at this winning a price!





On-site sales office now open. Please call (212) 988-9898 for an appointment.
Saturday & Sunday 12 Noon–6pm
Monday through Friday 10am–6pm
Preview Prices: One bedrooms from $255,470 • Two bedrooms from $520,000
Three bedrooms from $531,625
Four bedrooms from $974,547

Spring Occupancy

rio

the condominium and spa
304 E. 65th street
at 2nd avenue

Sponsor: Vector Real Estate Corporation/Marketing: Alvin Preiss, Inc • The complete offering terms are in an offering plan available from sponsor.

MORGAN COURT

211 Madison Avenue, NYC.
SALES: M. J. Raynes Incorporated, 212-689-9016.
32 stories; 40 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges
1-bdrm	1,050	$330-420K	$628
2-bdrm	2,321	$745-1,150K	$1,387

AMENITIES: Concierge, doorman, garden, pets allowed, audio-visual security system, intrusion alarms in apartments, wine cellar, separate storage area for each apartment.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, teak floors, foyer, individual thermostats, powder room, soundproof, double-paned windows, washer/dryer, whirlpool bath. Some: Balcony, walk-in closet, eat-in kitchen, pantry.

CEILING HEIGHT: 8'8".

THE HORIZON

415 East 37th Street, NYC.
SALES: The Marketing Directors, Inc., 212-686-6363.
43 stories; 443 residential units.
Projected occupancy date: Spring 1988.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	600-870	$171-200K	$222-289
1-bdrm*	700-1,090	$198-328K	$266-337
2-bdrm*	1,130-1,535	$428-598K	$426-575
3-bdrm	1,614	$540-570K	$612
Penthouse	1,830	$758K	$690

*Includes convertibles.

AMENITIES: Automatic teller machine, banquet/meeting room, business center, card room, child-care center/nursery, concierge, darkroom, doorman, exercise and treatment rooms, valet dry cleaning, attended garage, rooftop health club with 20' x 38' swimming pool, limousine service, intrusion alarms in apartments, audio-visual security system, sun deck, indoor jogging track.

APARTMENTS: All: Oak parquet floors, galley kitchen, individual thermostats, soundproof, double-paned windows. Some: Balcony, walk-in closet, foyer, pantry, marble powder room, floor-to-ceiling windows.

CEILING HEIGHT: 8'3".

THE CORINTHIAN

330 East 38th Street, NYC.
SALES: M. J. Raynes Incorporated, 212-972-9400.
57 stories; 863 residential units.
Projected occupancy date: Summer 1987.

COST

Unit	Sq.Ft.	Price	Common Charges
Studio	520-629	$168-216K	$165-200
1-bdrm	763-1,009	$240-335K	$243-321
2-bdrm	1,171-1,372	$395-612K	$372-436
3-bdrm	1,699	$628-749K	$540
Duplex 2-bdrm	1,548	$1,050K	$492

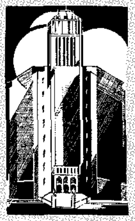
AMENITIES: Concierge, doorman, valet dry cleaning, garage, health club with 27' x 50' swimming pool, limousine service, valet services.

APARTMENTS: All: Marble bathroom, Asian-oak floors, soundproof, double-paned windows. Some: Balcony/terrace, bathroom adjoining each bedroom, walk-in closet, formal dining room, dressing room, foyer, eat-in kitchen, marble powder room.

CEILING HEIGHT: 8'2".

THE MAGIC OF PROPERTY TURNS SAND INTO GOLD.

ARTHUR YOUNG
TRAVELS IN FRANCE



THE VANDERBILT

240 East 41st Street, NYC.
SALES: Manhattan Sales Group, 212-687-0077.
41 stories; 370 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	372-456	$144-194K	$226-281
1-bdrm	583-859	$250-365K	$360-515

*Real-estate tax included.

AMENITIES: Concierge, doorman, valet dry cleaning, attended garage, health club with 30' x 70' swimming pool and squash court, pets allowed, intrusion alarms in apartments, video surveillance, maid and valet services.

APARTMENTS: All: Galley kitchen, parquet floors, individual thermostats, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, marble bathroom, walk-in closet, foyer, marble powder room, terrace, floor-to-ceiling windows.

CEILING HEIGHT: 8'4".

234 EAST 46TH STREET

234 East 46th Street, NYC.
RENTALS: J. I. Sopher & Co., 212-972-1122.
21 stories; 95 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Rent
1-bdrm	600-675	$1,450-1,785

AMENITIES: Concierge, garden, pets allowed, intrusion alarms in apartments, rooftop sun deck.

APARTMENTS: All: Balcony, oak parquet floors, foyer, galley kitchen, individual thermostats, soundproof, double-paned windows. Some: Walk-in closet, floor-to-ceiling windows.

CEILING HEIGHT: 8'4".

COSMOPOLITAN

145 East 48th Street, NYC.
SALES: Manhattan Sales Group, Tina Oms, 212-826-3700.
36 stories; 203 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	464	$188K	
1-bdrm	650-800	$266-389K	
2-bdrm	1,250	$565-591K	

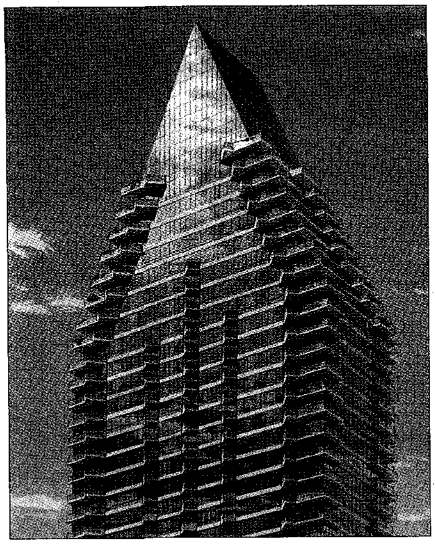
*No common charges until June 1, 1989.

AMENITIES: Concierge, doorman, valet dry cleaning, attended garage, garden, limousine service, meeting room, pets allowed, room service, secretarial services including telex, intrusion alarms in apartments, rooftop sun deck, valet services, wine cellar.

APARTMENTS: All: Marble bathroom, parquet floors, galley kitchen, soundproof, double-paned windows. Some: Balcony/terrace, marble powder room.

CEILING HEIGHTS: 8'4"–9'.

100 UNITED NATIONS PLAZA



100 United Nations Plaza at 48th Street, NYC.
SALES: M. J. Raynes Incorporated; Omser, Inc.; RAMS Marketing, William Bond, 212-980-0100.
52 stories; 256 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges
1-bdrm	678-1,250	$330-640K	$353-658
2-bdrm	1,256-1,594	$507-1,150K	$666-849
Penthouse	1,132-3,518	$759-5,000K	$583-1,915
Duplex			
2-bdrm	1,612-3,537	$1,470-3,500K	$891-1,449

AMENITIES: Concierge, design-consultation services for unit combinations, doorman, elevator operators, fitness center, garden, attended garage, limousine service, meeting room, secretarial services including telex, intrusion alarms in apartments, closed-circuit-television security system, maid and valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, oak parquet floors, individual thermostats, whirlpool bath, soundproof, double-paned windows. Some: Balcony/terrace, walk-in closet, dressing room, foyer, eat-in kitchen, galley kitchen, marble powder room, service entrance, floor-to-ceiling windows.

CEILING HEIGHT: 9'.

Midtown West

RIVERBANK WEST

555 West 42nd Street, NYC.
RENTALS: 212-564-4200.
44 stories; 418 residential units.
Projected occupancy date: Summer 1987.

COST

Unit	Sq. Ft.	Rent
Studio	386-413	from $950
1-bdrm	513-702	from $1,200
2-bdrm	866-1,046	from $2,050
3-bdrm	1,107-1,126	from $2,800

AMENITIES: Business center, concierge, doorman, valet dry cleaning, attended garage, health club with 25' x 50' swimming pool, housekeeping service, intrusion alarms in apartments, rooftop sun deck, tailor, valet services.

APARTMENTS: All: Balcony, bathroom adjoining each bedroom, walk-in closet, parquet floors, foyer, soundproof, double-paned windows. Some: Eat-in kitchen, galley kitchen, terrace.

CEILING HEIGHT: 8'4".

EXECUTIVE PLAZA

150 West 51st Street, NYC.
SALES: J. I. Sopher & Co., 212-265-0300.
22 stories; 445 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.*	Price	Common Charges
Studio	400	$137K	$190
1-bdrm	600	$160K	$290
Duplex penthouse			
2-bdrm	1,400	$395K	$549
3-bdrm	1,600	$575K	$736

*Approximate.

AMENITIES: Business center, concierge, doorman, valet dry cleaning, health club, limousine service, pets allowed, gourmet room service, intrusion alarms in apartments, 24-hour security guards, maid and valet services.

APARTMENTS: All: Parquet floors. Some: Balcony/terrace, bathroom adjoining each bedroom, walk-in closet.

CEILING HEIGHT: 8'.

MID WEST COURT

410 West 53rd Street, NYC.
RENTALS: Rockrose Development Corp., John Albert, 212-245-7333, 212-697-4422.
7 stories; 220 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Rent
Studio	415-470	$850-1,000
1-bdrm	515-615	$930-1,250
2-bdrm	827-975	$1,645-1,885

AMENITIES: Lobby attendant, pets allowed, rooftop sun deck.

APARTMENTS: All: Galley kitchen, individual thermostats, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom.

CEILING HEIGHT: 8'6".

CITYSPIRE

150 West 56th Street, NYC.
SALES: Gilbert Charles Beylen, Inc., 212-753-7588.
75 stories; 340 residential units.
Projected occupancy date: Winter 1988.

COST: To be determined.

AMENITIES: Baby-sitting, banquet/meeting room, billiards room, business center, catering, concierge, doorman, valet dry cleaning, attended garage, health club with 50' swimming pool, limousine service, pets allowed, room service, intrusion alarms in apartments, 24-hour audio-visual security system, valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, herringbone-pattern Asian-cherry-wood floors, individual thermostats, soundproof, double-paned windows. Some: Walk-in closet, formal dining room, dressing room, fireplace, foyer, eat-in kitchen, galley kitchen, marble powder room, terrace, washer/dryer, whirlpool bath, floor-to-ceiling windows.

CEILING HEIGHTS: 8'6"–18'.

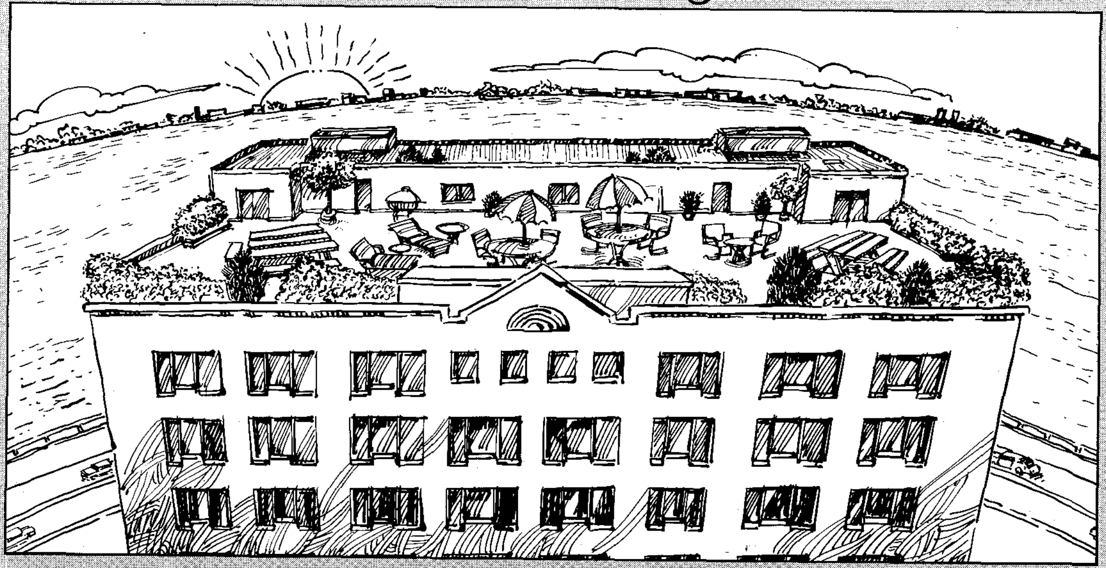
TO ME...
EVERY CUBIC INCH
OF SPACE
IS A MIRACLE.

WALT WHITMAN
MIRACLES

Rockrose presents

THE WEST OF BOTH WORLDS

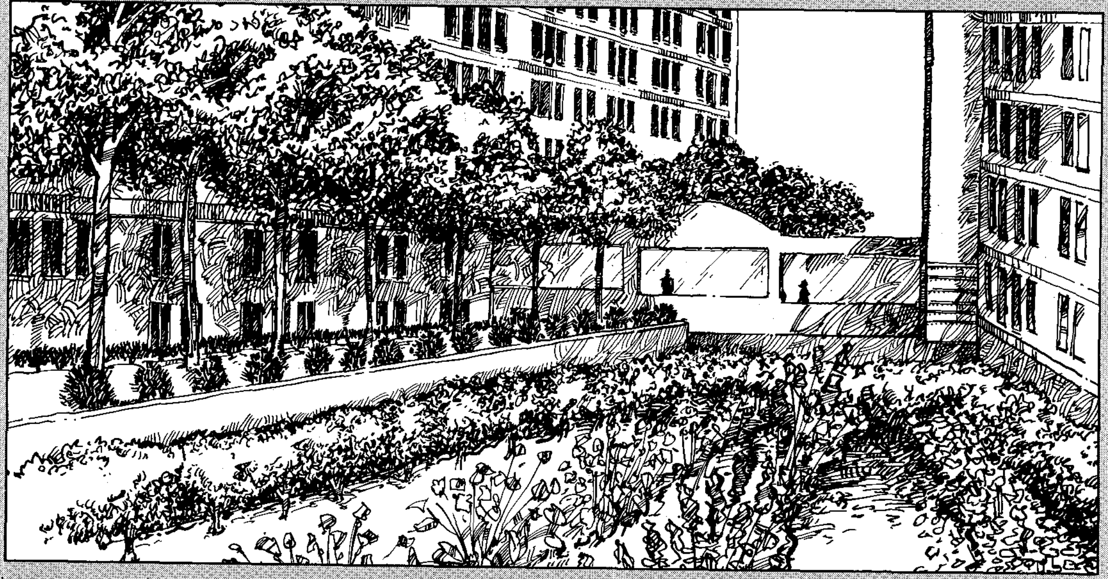
Rent a home in the West Village at West Coast.



There's a special corner of the West Village that's fast becoming one of the most exciting and peaceful places to live in Manhattan. At the West Coast apartments' new second building you can rent oversized studios, one or two bedrooms flooded with light, and spectacular views of the Hudson, Statue of Liberty, and the New Jersey skyline. A beautiful landscaped courtyard and a rooftop deck are just some of the features that make Rockrose buildings among the best in Manhattan.

WEST COAST *Studios from: $960, 1 Bedrooms from: $1390, 2 Bedrooms from: $1895*
110-114 Horatio Street New York, N.Y. 10014 Rental Office: 627-5880

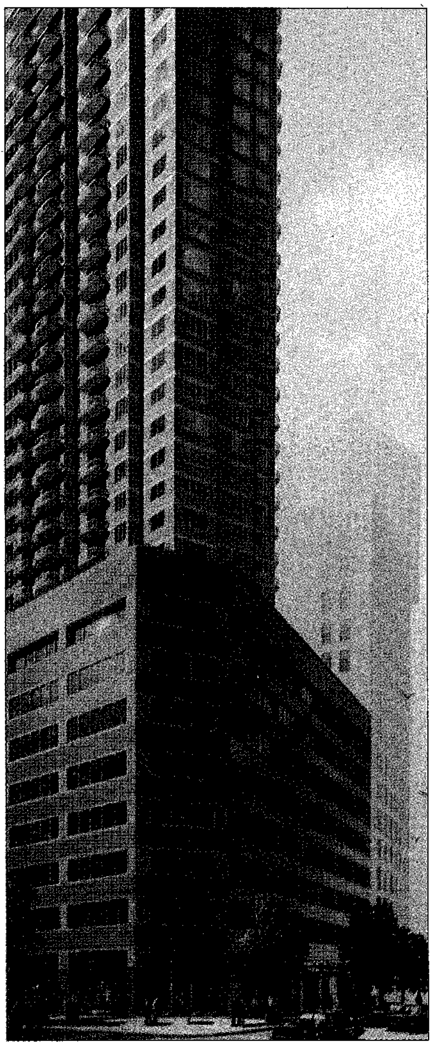
Rent a home in West Midtown at Midwest Court.



If living in midtown is where you want to be, you won't find a better place to rent than at Midwest Court. Spacious and convenient apartments, you're in the heart of everything that makes Manhattan great. Mom and Pop stores where they still bake bread and make pasta, theaters, quiet streets and you can walk to museums, corporate offices, cabarets and beautiful boutiques. Everything. A beautiful landscaped inner court and rooftop sundeck make Midwest Court your private enclave. NOW OPEN

MIDWEST *Studios from: $895, 1 Bedrooms from: $995, 2 Bedrooms, 2 Baths from: $1695*
Court *410 West 53rd Street New York, NY 10019 Rental Office: 245-7333*

SYMPHONY HOUSE



235 West 56th Street, NYC.
RENTALS: The Marketing Directors, Inc.,
212-245-6660.
43 stories; 480 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Rent
Studio	446-649	$1,230-1,925
1-bdrm	571-644	$1,485-2,070
2-bdrm	946-1,153	$2,200-3,450

AMENITIES: Banquet/meeting room, concierge, doorman, valet dry cleaning, attended garage, garden plaza, health club (fee) with 40' x 70' swimming pool, pets allowed, intrusion alarms in apartments, maid and valet services.

APARTMENTS: All: Marble bathroom, oak parquet floors, individual thermostats, soundproof, double-paned windows. Some: Balcony, walk-in closet, dressing room.

CEILING HEIGHT: 8'3".

METROPOLITAN TOWER

146 West 57th Street, NYC.
SALES: Julie Simpson, 212-432-5700.
78 stories; 239 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges
1-bdrm	782-1,094	$328-594K	$378-529
2-bdrm	1,463-1,490	$650-790K	$707-721
3-bdrm	2,092-2,584	$980-2,000K	$1,036-1,250
Penthouse	3,726	$5,000K	$1,845
Duplex			
2-bdrm	1,590-1,618	$825-995K	$769-783

AMENITIES: Banquet/meeting room, business center, catering, concierge, doorman, valet dry cleaning, elevator attendant, attended garage with chauffeurs' waiting lounge, health club with 15' x 40' swimming pool, limousine service, pets allowed, rooftop observation deck, room service, private dining club, intrusion alarms in apartments, storage space, maid and valet services, wine cellar.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, walk-in closet, room-size entry gallery, parquet floors, marble powder room, floor-to-ceiling, soundproof, double-paned windows. Some: Dressing room, eat-in kitchen, galley kitchen, maids' rooms (on 32nd floor), service entrance, pantry.

CEILING HEIGHT: 9'1".

TRUMP PARC

106 Central Park South, NYC.
SALES: 212-247-7000.
38 stories; 340 residential units.
Projected occupancy date: Spring 1988.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	300-550	$170-400K	$183-375
1-bdrm	600-1,000	$200-600K	$300-563
2-bdrm	1,100-2,800	$480-3,000K	$600-900
3-bdrm	1,600-3,600	$1,500-3,010K	$900-1,545
4-bdrm	4,000	$3,050-3,400K	$1,220
Penthouse			
3-bdrm	3,800	$4,000K	$1,387

AMENITIES: Concierge, doorman, attended garage, hallmen, limousine service, pets allowed, intrusion alarms in apartments, 24-hour security guards, maid and valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, walk-in closet, herringbone-pattern teak floors, foyer, washer/dryer, floor-to-ceiling, soundproof, double-paned windows. Some: Balcony/terrace, dressing room, formal dining room, private elevator, eat-in kitchen, galley kitchen, maid's room, marble powder room, service entrance.

CEILING HEIGHTS: 8'6"-14'.

UPPER EAST SIDE

57th Street-96th Street
Fifth Avenue-East River

LE TRIOMPHE

245 East 58th Street, NYC.
RENTALS: Melissa Brown, 212-838-7887.
29 stories; 160 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Rent
1-bdrm	688-975	$1,900-2,950
2-bdrm	1,330-1,500	$3,725-4,400
3-bdrm	1,900	$5,850-6,300
Duplex penthouse		
2-bdrm	1,861	$7,500

AMENITIES: Banquet/meeting room, concierge, doorman, valet dry cleaning, elevator operator, health club with 18' x 36' swimming pool, pets allowed, intrusion alarms in apartments, sun deck.

APARTMENTS: All: Balcony, parquet floors, individual thermostats, floor-to-ceiling, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, marble bathroom, walk-in closet, foyer, room-size entry gallery, eat-in kitchen, galley kitchen, marble powder room, washer/dryer.

CEILING HEIGHT: 8'6".

MEMPHIS UPTOWN

303 East 60th Street, NYC.
SALES: Honey Pesce, 212-247-0554.
40 stories; 157 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	513-617	$175-291K	$298-359
1-bdrm	701-809	$251-408K	$408-471
2-bdrm	1,098	$374-451K	$639
Penthouse			
1-bdrm	835	$467-469K	$486-557
2-bdrm	1,140-1,298	$585-668K	$663-756

*Real-estate tax included.

AMENITIES: Concierge, doorman, garden, exercise room with terrace, lifetime initiation fee in Vertical Club health club, intrusion alarms in apartments, rooftop sun deck with whirlpool bath, maid and valet services.

APARTMENTS: All: Marble bathroom with oversize tub, oak parquet floors, foyer, galley kitchen, individual thermostats, soundproof, double-paned windows. Some: Balcony/terrace,

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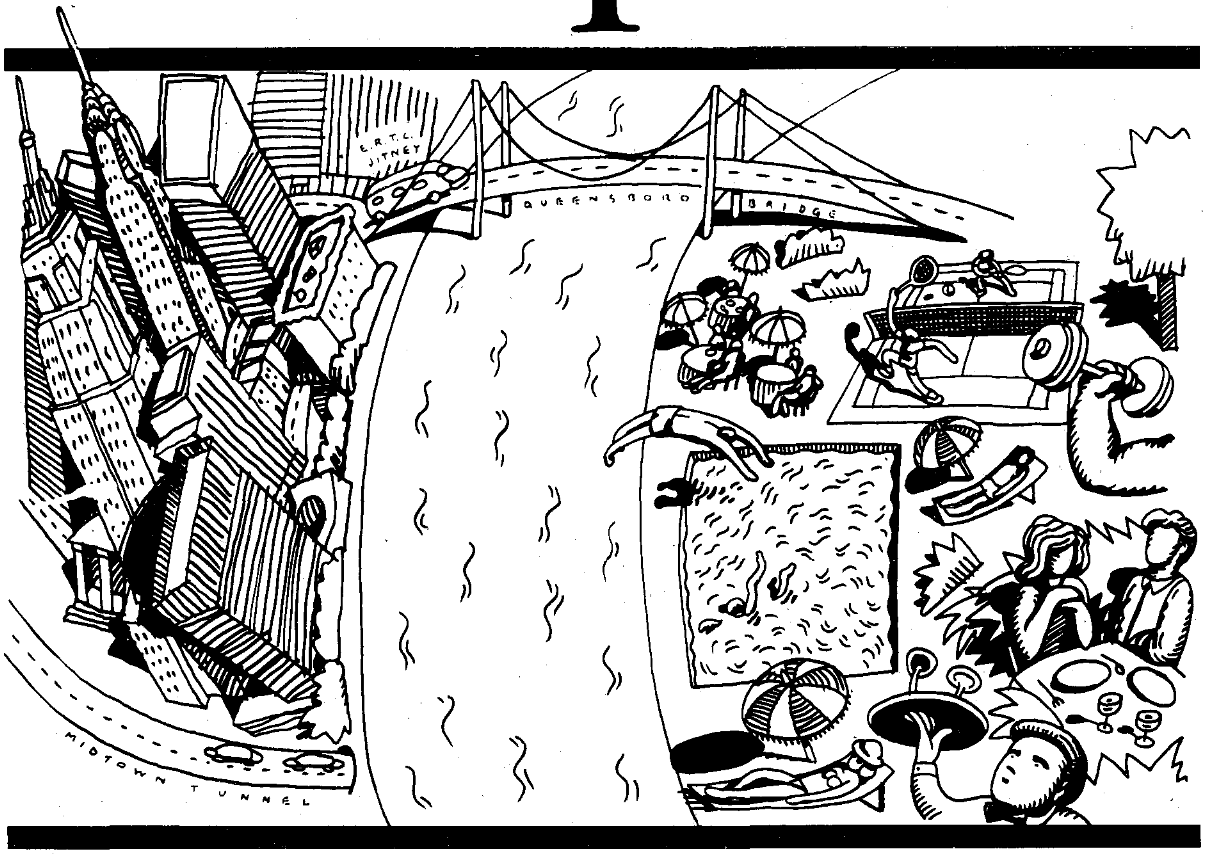
Queenshampton!



The East River Tennis Club
happily introduces our alternative to those long
weekend treks to and from those other Hamptons.
We call ours Queenshampton.

OCEANS OF OCEAN vs.
OCEANS OF EVERYTHING ELSE
The other Hamptons have beautiful beaches along the Atlantic Ocean. Score one for them.

At the East River Tennis Club, we have a king-size pool *plus* twenty tennis courts, teaching staff and player matching system, sauna, and a private sundeck. And when the other Hamptons' tennis courts are covered with snow, our courts are covered with highly translucent bubbles—so you can keep on enjoying all the Club's facilities all year round.

THE S.U.N. vs. THE L.I.E.
To get to those other Hamptons, you can choose between spending 2½ hours on the train or an eternity in traffic.

Our oasis is located ten minutes from midtown via the tunnel or the 59th Street Bridge. Or take our private jitney, or a $4.50 cab ride.

What the above means is simple. You can have *their* squeezed-in weekends or *our* seven days of weekend. (Some members even come over during their lunch hour for a quick swim and a poolside lunch.)

SEE MANHATTAN IN A NEW LIGHT
Our new restaurant, Doubbles, provides casual clubhouse dining with a spectacular view of Manhattan's skyline. And in the Summer we feature barbeques and clambakes on our riverbank patio.

SUMMER/WINTER SEASONS '87–'88
We're offering a special summer membership plan as well as limited winter memberships and seasonal court time at special rates. Call 718-937-2381 for an appointment to see the East River Tennis Club, 44-02 Vernon Blvd., Long Island City.

East River Tennis Club

bathroom adjoining each bedroom, walk-in closet, dressing room, fireplace, marble powder room, floor-to-ceiling sliding glass doors.

CEILING HEIGHT: 8′6″ (higher in penthouses).

TRUMP PLAZA

167 East 61st Street, NYC.
SALES: 212-308-6800.
39 stories; 175 residential units.
Cooperative building.
Ready for occupancy.

COST

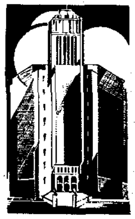
Unit	Sq. Ft.	Price	Maintenance
3-bdrm	1,600	$550-700K	$1,200

AMENITIES: Concierge, doorman, valet dry cleaning, attended garage, limousine service, pets allowed, 24-hour security guards, maid and valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, walk-in closet, oak parquet floors, foyer, galley kitchen, marble powder room, floor-to-ceiling, soundproof, double-paned windows. Some: Terrace.

CEILING HEIGHT: 9′.

I DREAMT
THAT I DWELT
IN MARBLE HALLS
WITH VASSALS AND
SERFS
AT MY SIDE.



ALFRED BUNN
THE BOHEMIAN GIRL

SAVOY

200 East 61st Street, NYC.
SALES: Diane Kaldany-Kolson, 212-751-4444.
43 stories; 230 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	618	$330-390K	$260
1-bdrm	736-904	$360-575K	$301-377
2-bdrm	1,200	$800-850K	$500
3-bdrm	1,732	$1,100K	$739
Duplex			
2-bdrm	1,388	$675-1,040K	$604
Duplex penthouse			
2-bdrm	1,602-2,085	$1,850-2,644K	$653-922

AMENITIES: Baby-sitting, banquet/meeting room, catering, concierge, doorman, valet dry cleaning, garden, attended garage, health club, limousine service, intrusion alarms in apartments, audio-visual security system, maid and valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, oak parquet floors, whirlpool bath, soundproof, double-paned windows. Some: Walk-in closet, formal dining room, fireplace, foyer, eat-in kitchen, galley kitchen, pantry, marble powder room, terrace, floor-to-ceiling windows.

CEILING HEIGHTS: 8′–9′.

THE ROYALE

188 East 64th Street, NYC.
SALES: Gilbert Charles Beylen, Inc., 212-750-0066.
42 stories; 205 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
1-bdrm	745-920	$276-417K	$385-475
2-bdrm	1,347-1,391	$589-728K	$695-718
Penthouse			
3-bdrm	2,211-2,438	$2,045-2,305K	$1,142-1,259
Duplex			
3-bdrm	2,220-2,486	$1,563-1,620K	$1,146-1,264
Duplex penthouse			
3-bdrm	3,157	$2,897K	$1,630
5-bdrm	3,772	$3,489K	$1,948

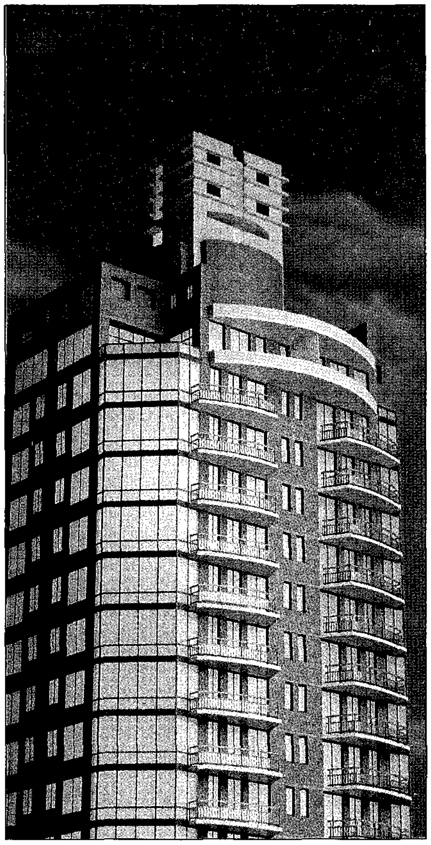
*Real-estate tax included.

AMENITIES: Baby-sitting, banquet/meeting room, catering, concierge, doorman, valet dry cleaning, garden, 24-hour gateman, limousine service, intrusion alarms in apartments, audio-visual security system, valet services, hotel services including shopping, chauffeur, and party services.

APARTMENTS: All: Balcony, bathroom adjoining each bedroom, marble bathroom, hand-laid rosewood floors, foyer, individual thermostats, floor-to-ceiling, soundproof, double-paned windows. Some: Walk-in closet, dressing room, fireplace, formal dining room, marble powder room, terrace, washer/dryer, whirlpool bath.

CEILING HEIGHT: 9′.

RIO THE CONDOMINIUM AND SPA



304 East 65th Street, NYC.
SALES: Alvin Preiss, Inc., Kathryn Kamen, 212-988-9898.
40 stories; 132 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges*
1-bdrm	842-944	$255-452K	$518-597
2-bdrm	1,145	$520-562K	$732
3-bdrm	1,683-2,026	$607-1,044K	$1,042-1,287
4-bdrm	1,890	$974K	$1,104

*Real-estate tax included.

AMENITIES: Banquet/meeting room, catering, concierge, doorman, valet dry cleaning, landscaped garden plaza, health club and spa with 16′ x 50′ swimming pool, hotel services, maid service, party services, pets allowed, intrusion alarms in apartments, rooftop sun deck.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, bleached red-oak floors, foyer, galley kitchen, individual thermostats, floor-to-ceiling, soundproof, double-paned windows, whirlpool bath. Some: Walk-in closet, fireplace, formal dining room, marble powder room.

CEILING HEIGHT: 8'8".

188 EAST 70TH STREET

188 East 70th Street, NYC.
SALES: Barbara Wiener, 212-628-3550.
31 stories; 98 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	547	$255-276K	$346
1-bdrm	730-930	$300-500K	$462-588
2-bdrm	1,005-1,510	$490-835K	$636-904
3-bdrm	1,562-1,802	$610-720K	$988-1,139

*Real-estate tax included.

AMENITIES: Banquet/meeting room, nursery, concierge, doorman, valet dry cleaning, garden solarium, health club, pets allowed, intrusion alarms in apartments, maid and valet services.

APARTMENTS: All: Marble bathroom, hand-laid, herringbone-pattern oak floors, individual thermostats, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, walk-in closet, formal dining room, galley kitchen, marble powder room, terrace, whirlpool bath.

CEILING HEIGHT: 8'11".

THE CLAREMONT HOUSE

52 East 72nd Street, NYC.
SALES: Pamela Nichols, 212-472-2244.
18 stories; 18 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
3-bdrm	1,680	$950K	$1,607
4-bdrm	2,430	$1,500-1,700K	$2,319
Penthouse	2,020	$2,800K	$2,502
Duplex 2-bdrm	950	$600K	$1,095

AMENITIES: Concierge, doorman, garden, pets allowed, intrusion alarms in apartments.

APARTMENTS: *All:* Bathroom adjoining each bedroom, marble bathroom, room-size entry gallery, parquet floors, eat-in kitchen, marble powder room, terrace, individual thermostats, whirlpool bath, soundproof, double-paned windows. Some: Walk-in closet, formal dining room, dressing room, private elevator, fireplace, maid's room, pantry, service entrance, floor-to-ceiling windows.

CEILING HEIGHT: 8'6"

LE CHAMBORD

350 East 72nd Street, NYC.
SALES: The Marketing Directors, Inc.,
212-744-4450.
22 stories; 39 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
2-bdrm	1,049-1,404	$410-720K	$698-949
Duplex 3-bdrm	2,046	$1,200-1,300K	$1,361

AMENITIES: Baby-sitting, catering, concierge, doorman, valet dry cleaning, garden, limousine service, intrusion alarms in apartments, audio-visual security system, valet services.

APARTMENTS: All: Marble bathroom, walk-in closet, hand-laid, herringbone-pattern oak floors, foyer, room-size entry gallery, galley kitchen, pantry, marble powder room, service entrance, washer/dryer, whirlpool bath, soundproof, double-paned windows. Some: Balcony/terrace, fireplace, greenhouse.

CEILING HEIGHT: 9'6".

RIVERTERRACE

515 East 72nd Street, NYC.
RENTALS: Ginger Sawyer, Jim Paoletti,
212-988-5551.
41 stories; 410 residential units.
Ready for occupancy.

COST

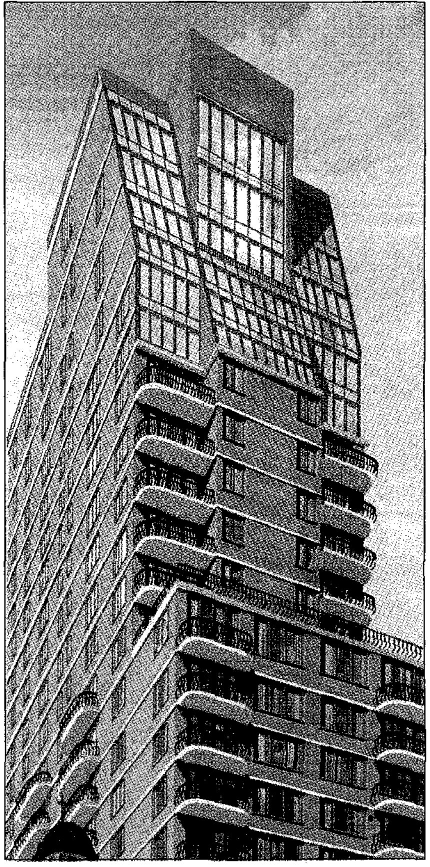
Unit	Sq. Ft.	Rent
1-bdrm	574-728	$1,850-2,250
2-bdrm	897-1,047	$2,800-4,500
3-bdrm	1,218	$4,900-5,400

AMENITIES: Banquet/meeting room, business center, catering, concierge, doorman, valet dry cleaning, attended garage, sculpture garden, health club (fee) with 25' x 60' swimming pool, pets allowed, intrusion alarms in apartments, rooftop terrace lounge, video-screening room, tailor, valet services.

APARTMENTS: All: Balcony, bathroom adjoining each bedroom, walk-in closet, oak parquet floors, foyer, individual thermostats, soundproof, double-paned windows. Some: Eat-in kitchen, galley kitchen, marble powder room.

CEILING HEIGHTS: 8'2"-9'.

THE FORUM



343 East 74th Street, NYC.
SALES: Gilbert Charles Beylen, Inc.,
212-737-2311.
25 stories; 148 residential units.
Cooperative building.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Maintenance
2-bdrm	1,022-1,111	$316-341K	$845-913
Duplex 3-bdrm	1,813-1,862	$718-743K	$1,942-2,012
Triplex 3-bdrm	2,344-2,378	$813-848K	$2,207-2,305

AMENITIES: Concierge, designer-decorated apartments available, doorman, roof garden, health club, pets allowed, intrusion alarms in apartments.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, herringbone-pattern oak floors, galley kitchen, individual thermostats, washer/dryer, whirlpool bath, soundproof, double-paned windows. Some: Balcony/terrace, walk-in closet, fireplace, foyer, marble powder room, floor-to-ceiling windows.

CEILING HEIGHT: 8'6".

THE PROMENADE

530 East 76th Street, NYC.
SALES: The Marketing Directors, Inc., 212-570-9000.
39 stories; 218 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges*
1-bdrm	680-1,079	$328-578K	$476-756
2-bdrm	1,109-1,768	$557-830K	$776-1,238
Duplex			
3-bdrm	2,916-3,239	$1,400-2,000K	$2,052-2,270
4-bdrm	3,002-3,082	$1,600-1,700K	$2,104-2,160

*Real-estate tax included.

AMENITIES: Banquet/meeting room, business center with computer and telex, child care/nursery, concierge, doorman, attended garage, health club with 20' x 40' swimming pool and solarium, limousine service, intrusion alarms in apartments, audio-visual security system, maid and valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, herringbone-pattern oak floors, galley kitchen, individual thermostats, whirlpool bath, soundproof, double-paned windows. Some: Balcony, walk-in closet, formal dining room, foyer, marble powder room, washer/dryer.

CEILING HEIGHT: 9'.

30 EAST 85TH STREET

30 East 85th Street, NYC.
SALES: The Sunshine Group, Ltd., 212-517-3000.
30 stories; 104 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	620	$310-315K	$323
1-bdrm	651-1,150	$310-670K	$340-611
2-bdrm	1,120-1,600	$570-1,600K	$580-830
3-bdrm	1,911-2,200	$1,120-1,680K	$1,016-1,130
Penthouse	2,700	$5,000K	$1,450

AMENITIES: Baby-sitting, catering, concierge, doorman, valet dry cleaning, elevator operator, 24-hour attended garage, pets allowed, secretarial services including telex, audio-visual security system, maid and valet services.

APARTMENTS: All: Balcony, bathroom adjoining each bedroom, marble bathroom, walk-in closet, herringbone-pattern Brazilian-cherry-wood floors, foyer, individual thermostats, washer/dryer, whirlpool bath, soundproof, double-paned windows. Some: Dressing room, formal dining room, private elevators, room-size entry gallery, eat-in kitchen, galley kitchen, pantry, marble powder room, terrace.

CEILING HEIGHT: 9'.

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More and more people are making a move to co-op apartments and more and more people are thinking Lincoln for their co-op apartment loans.

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(Lemoine Avenue ½ mile South)

SIXTY EAST EIGHTY-EIGHTH STREET

60 East 88th Street, NYC.
SALES: Douglas Elliman-Gibbons & Ives,
212-876-6060.
15 stories; 18 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges
2-bdrm	1,624	$865-905K	$1,300
3-bdrm	1,853	$1,185-1,195K	$1,510
5-bdrm	3,500	$2,275-2,500K	$2,846
Duplex Penthouse	1,673	$1,550K	1,363

AMENITIES: Concierge, doorman, valet dry cleaning, pets allowed, 24-hour security guards, audio-visual security system.

APARTMENTS: All: Balcony/terrace, bathroom adjoining each bedroom, marble bathroom, walk-in closet, dressing room, formal dining room, room-size entry gallery, hand-laid teak floors, french doors, eat-in kitchen, marble powder room, individual thermostats, washer/dryer, whirlpool bath, soundproof, double-paned windows. Some: Fireplace, maid's room, pantry, service entrance.

CEILING HEIGHT: 9'.

YORKVILLE

79th Street–96th Street
Park Avenue–East River

EVANS TOWER

171 East 84th Street, NYC.
SALES: J. I. Sopher & Co., 212-517-2525.
36 stories; 220 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	620-640	$188K	$309
1-bdrm	692	$230K	$340
2-bdrm	1,000-1,253	$330-394K	$490-615
3-bdrm	1,640	$579K	$805
Duplex Penthouse	2,400	$1,000K	$1,078

*Real-estate tax included.

AMENITIES: Concierge, doorman, valet dry cleaning, attended garage, health club with 15' x 36' swimming pool, pets allowed, video security system.

APARTMENTS: All: Marble bathroom, parquet floors, marble powder room, washer/dryer. Some: Balcony/terrace, bathroom adjoining each bedroom, walk-in closet, eat-in kitchen, soundproof, double-paned windows.

CEILING HEIGHT: 8'6".

THE DUNHILL

401 East 84th Street, NYC.
SALES: Gilbert Charles Beylen, Inc., 212-794-2100.
29 stories; 88 residential units.
Projected occupancy date: Spring 1987.

COST

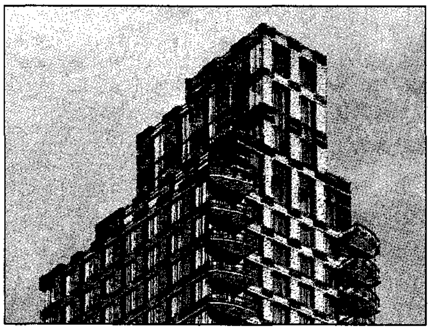
Unit	Sq. Ft.	Price	Common Charges
1-bdrm	685-920	$203-266K	$330-460
2-bdrm	1,130-1,320	$301-433K	$550-620

AMENITIES: Banquet/meeting room, playroom and play yard for children, concierge, doorman, fitness center, pets allowed, intrusion alarms in apartments, video security system, landscaped rooftop sun deck.

APARTMENTS: All: Balcony, marble bathroom, herringbone-pattern Asian-oak floors, individual thermostats, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, walk-in closet, room-size entry gallery, foyer, whirlpool bath, wraparound windows.

CEILING HEIGHTS: 8'–9'.

THE AMERICA



300 East 85th Street, NYC.
SALES: Gilbert Charles Beylen, Inc., 212-734-3200.
36 stories; 200 residential units.
Cooperative building.
Projected occupancy date: Spring 1987.

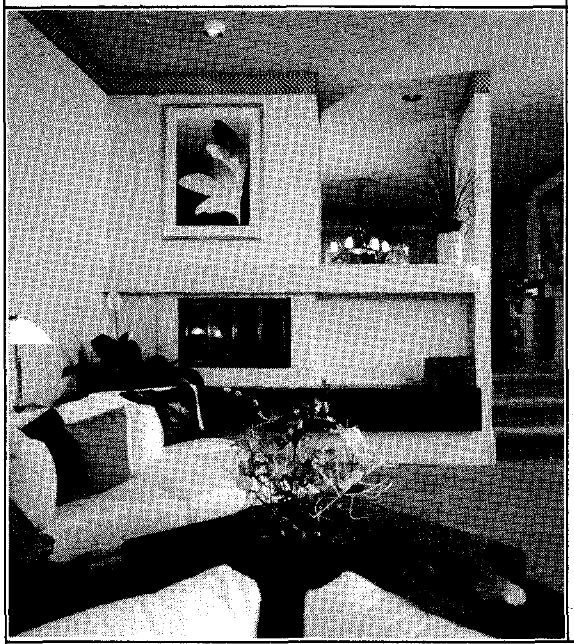
COST

Unit	Sq. Ft.	Price	Maintenance
Studio	470-493	$127-152K	$455-517
1-bdrm	635-807	$170-228K	$531-795
2-bdrm	955-1,300	$273-409K	$972-1,292

AMENITIES: Banquet/meeting room, concierge, valet dry cleaning, garage, garden, health club with swimming pool, attended lobby, pets allowed, intrusion alarms in apartments, valet services.

APARTMENTS: All: Marble bathroom, Asian-cherry-wood floors, individual thermostats, soundproof, double-paned windows. Some: Balcony, bathroom adjoining each bedroom, walk-in closet, dressing room, foyer, eat-in kitchen, marble powder room, whirlpool bath.

CEILING HEIGHT: 8'6".



ONE OF AMERICA'S BEST.

PROFESSIONAL BUILDER MAGAZINE CHOSE THE BOULDER RIDGE BEDFORD FROM 270 ENTRIES AS ONE OF THE 16 BEST IN THE NATION.

The almost 4,000 square foot Bedford model, which was featured in the award (and is one of 7 Boulder Ridge models available) offers a dramatic marble fireplace and bar/ divider wall separating the high ceilinged living room from the oversized dining room (featured in the photograph here).

The Boulder Ridge homes have many outstanding design details and complete recreational facilities.

The site has spectacular views, and is generously landscaped.

*At from **$350,000** to **$591,000**, the seven models average about $130 per square foot–unheard of in today's market.* ***(914) 478-2228***

Boulder Ridge
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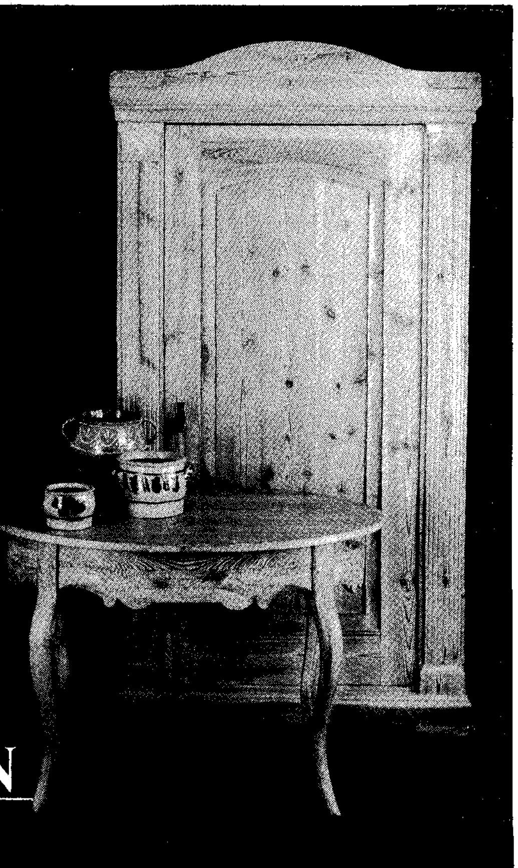
This is not an offering. No offering is made except by a prospectus CD85-401.

DIRECTIONS: N.Y.S. Thruway to Exit 7. Right on Saw Mill River Rd. to light. Right onto Ashford Ave. about one mile to Sprain Rd. Right to site on left. OR: Saw Mill River Parkway (North or South) to Ardsley/Dobbs Ferry exit. East off exit onto Ashford Ave. Continue as above.



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CHANNEL CLUB

455 East 86th Street, NYC.
SALES: M. J. Raynes Incorporated, 212-349-0003.
40 stories; 150 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	458–712	$170–216K	$236–388
1-bdrm	669–907	$240–384K	$345–468
2-bdrm	1,253–1,325	$499–697K	$639–684
3-bdrm	1,509–1,640	$641–880K	$773–847
Penthouse	1,253–1,640	$645–910K	$647–847
Duplex penthouse			
2-bdrm	1,498	$449K	$360

AMENITIES: Automatic teller machine, concierge, doorman, dry cleaning, health club with 20' x 40' swimming pool and skylight, limousine service, media lounge, intrusion alarms in apartments, storage room, wine cellar, maid and valet services, planned Channel Inn adjacent.

APARTMENTS: All: Marble bathroom, herringbone-pattern oak floors, individual thermostats, whirlpool bath, soundproof, double-paned windows. Some: Balcony, bathroom adjoining each bedroom, walk-in closet, dressing room, formal dining room, marble powder room, washer/dryer.

CEILING HEIGHT: 8'6".

THE MONARCH

200 East 89th Street, NYC.
SALES: J. I. Sopher & Co., 212-289-4700.
45 stories; 263 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	569	$187K	$307
1-bdrm	650	$210–220K	$343
2-bdrm	1,016	$350K	$589
3-bdrm	1,340	$457K	$710
Penthouse	1,322	$895–925K	$856–892

AMENITIES: Concierge, doorman, valet dry cleaning, garage, health club with 20' x 40' swimming pool, pets allowed, intrusion alarms in apartments.

APARTMENTS: All: Balcony/terrace, bathroom adjoining each bedroom, marble bathroom, walk-in closet, parquet floors, floor-to-ceiling, soundproof, double-paned windows. Some: Eat-in kitchen, whirlpool bath.

CEILING HEIGHT: 9'.

ASTOR TERRACE

245 East 93rd Street, NYC.
SALES: J. I. Sopher & Co., 212-427-8811.
23 stories; 263 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
1-bdrm	750	$195K	$227
2-bdrm	1,325	$330K	$396
3-bdrm	1,574	$410K	$468
Penthouse	1,028	$305–339K	$305

*Real-estate tax included.

AMENITIES: Concierge, doorman, valet dry cleaning, garden, 24-hour attended garage, pets allowed, intrusion alarms in apartments, audio-visual security system, valet services.

APARTMENTS: All: Balcony, bathroom adjoining each bedroom, marble bathroom, parquet floors, eat-in kitchen, marble powder room, individual thermostats, washer/dryer, soundproof, double-paned windows. Some: Walk-in closet, dressing room, formal dining room, room-size entry gallery, pantry, service entrance, terrace, floor-to-ceiling windows.

CEILING HEIGHTS: 8'6"–14'.

THE WATERFORD

300 East 93rd Street, NYC.
SALES: Gilbert Charles Beylen, Inc., 212-753-0157.
48 stories; 232 residential units.
Projected occupancy date: Spring 1987.

COST: To be determined.

AMENITIES: Concierge, doorman, valet dry cleaning, garden solarium, multi-level health club, pets allowed, intrusion alarms in apartments, sun deck.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, herringbone-pattern Asian-oak floors, individual thermostats, soundproof, double-paned windows. Some: Balcony, walk-in closet, formal dining room, marble powder room, bay windows.

CEILING HEIGHT: 8'6".

CARNEGIE PARK

200 East 94th Street, NYC.
RENTALS: Gilbert Charles Beylen, Inc., 212-722-0666.
30 stories; 369 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Rent
Studio	500	$1,250
1-bdrm	700–800	$1,450–1,760
2-bdrm	1,000	$2,050–2,500

AMENITIES: Concierge, doorman, valet dry cleaning, 24-hour attended garage, private landscaped park, health club with 24' x 45' swimming pool, sun deck, valet services.

APARTMENTS: All: Oak parquet floors, individual thermostats.

CEILING HEIGHTS: 8'5"–10'.

NORMANDIE COURT

235 East 95th Street, NYC.
RENTALS: Wade Wagner, 212-289-5000.
35 stories; 1,480 residential units.
Ready for occupancy.

COST

Unit	Rent
Studio	$1,095–1,278
1-bdrm	$1,260–1,675
2-bdrm	$1,700–2,420
3-bdrm	$2,650

AMENITIES: Automatic teller machine, concierge, doorman, valet dry cleaning, attended garage, health club (fee) with 35' x 45' swimming pool, landscaped plaza, intrusion alarms in apartments, maid and valet services, rooftop sun decks.

APARTMENTS: All: Parquet floors. Some: Bathroom adjoining each bedroom, walk-in closet, foyer, galley kitchen, powder room.

CEILING HEIGHT: 8'6".

NINETY-SIXTH EAST

1850 Second Avenue, NYC.
SALES: Lee Ellis Realty, Inc., 212-410-9596.
24 stories; 48 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	420–480	$118–145K	$229–262
1-bdrm	740–930	$245–333K	$403–507
2-bdrm	1,060	$350–435K	$578
Duplex Penthouse	1,860	$799–850K	$951–1,017

AMENITIES: Concierge, fitness center, intrusion alarms in apartments, individual thermostats, individual hot-water heater, mail-and-package room, pets allowed, residents' terrace.

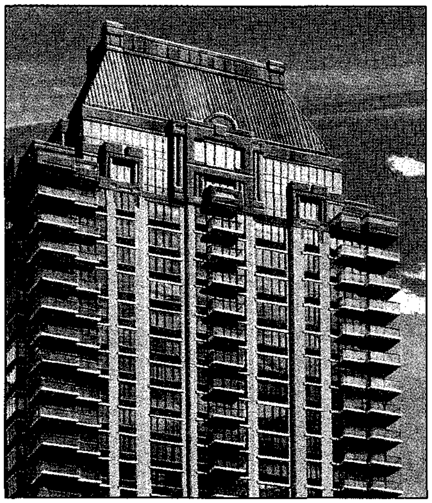
APARTMENTS: All: Bathroom adjoining each bedroom, individual thermostats. Some: Carpeting, walk-in closet, fireplace, parquet floors, terrace, washer/dryer.

CEILING HEIGHT: 8'.

UPPER WEST SIDE

59th Street–96th Street
Hudson River–Central Park West

THE ALFRED



161 West 61st Street, NYC.
SALES: Triboro Properties, 212-956-3999.
38 stories; 224 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	470	$158-167K	$223
1-bdrm	822-940	$237-376K	$392-469
2-bdrm	1,200-1,302	$343-490K	$564-638
3-bdrm	1,400	$466-522K	$679
Duplex 1-bdrm	1,167	$291-333K	$560

AMENITIES: Concierge, doorman, valet dry cleaning, health club with 17' x 75' swimming pool, intrusion alarms in apartments, video security system, tailor, valet services.

APARTMENTS: All: Marble bathroom, parquet floors, foyer, galley kitchen, individual thermostats, whirlpool bath, soundproof, double-paned windows. Some: Balcony/terrace, bathroom adjoining each bedroom, dressing room, pantry, marble powder room, washer/dryer, floor-to-ceiling windows.

CEILING HEIGHT: 8'4".

THE COPLEY CONDOMINIUM & CLUB

2000 Broadway, NYC.
SALES: Manhattan Marketing Inc., 212-874-2000.
28 stories; 162 residential units.
Projected occupancy date: Spring 1987.

COST

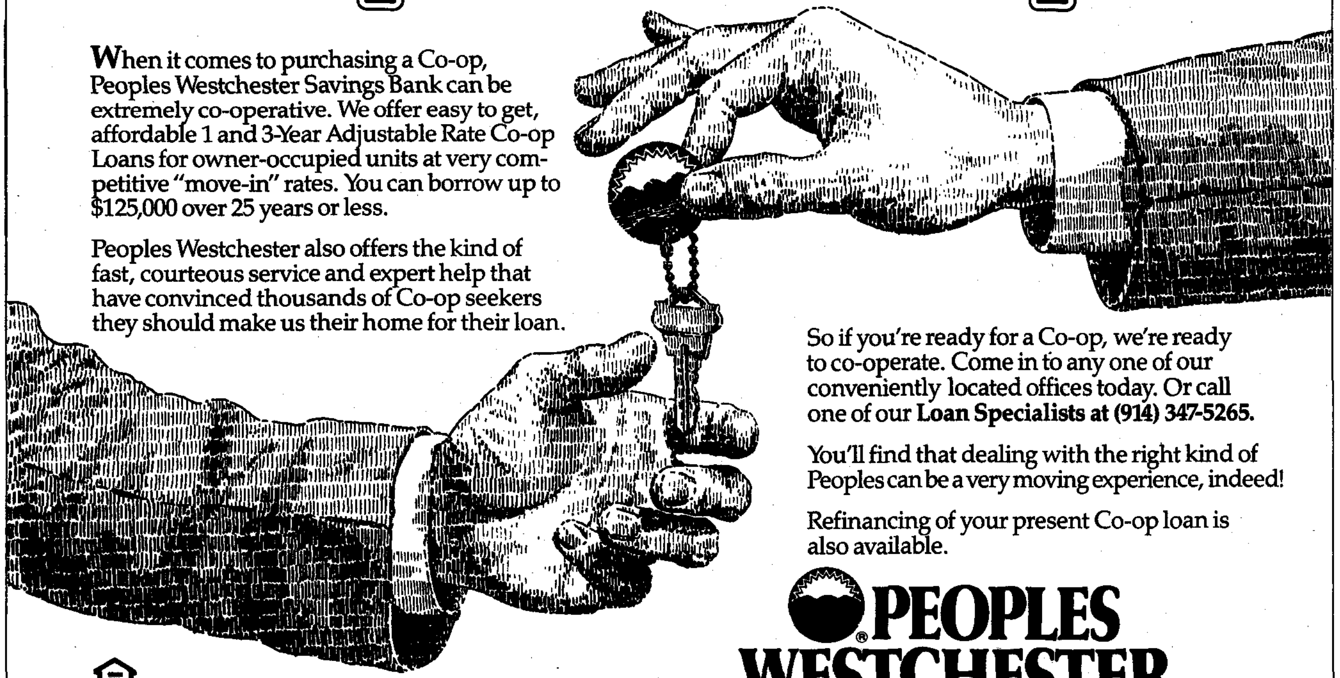
Unit	Sq. Ft.	Price	Common Charges*
Studio	620	$217K	$332
1-bdrm	700-980	$234-445K	$375-525
2-bdrm	980-1,165	$370-555K	$525-625
3-bdrm	1,552-1,631	$499-685K	$832-874
Penthouse	1,856-1,991	$1,000-1,300K	$995-1,067

*Real-estate tax included.

AMENITIES: Concierge, doorman, attended garage, garden, health club with 20' x 40' swimming pool, multi-purpose room with kitchen, pets allowed, intrusion alarms in apartments, limousine service, maid and valet services.

APARTMENTS: All: Marble bathroom, parquet floors, individual thermostats, oversize, double-paned windows. Some: Bathroom adjoining each bedroom, walk-in closet, formal dining room, foyer, eat-in kitchen, galley kitchen, marble powder room, terrace, washer/dryer.

CEILING HEIGHTS: 8'6"–9'.



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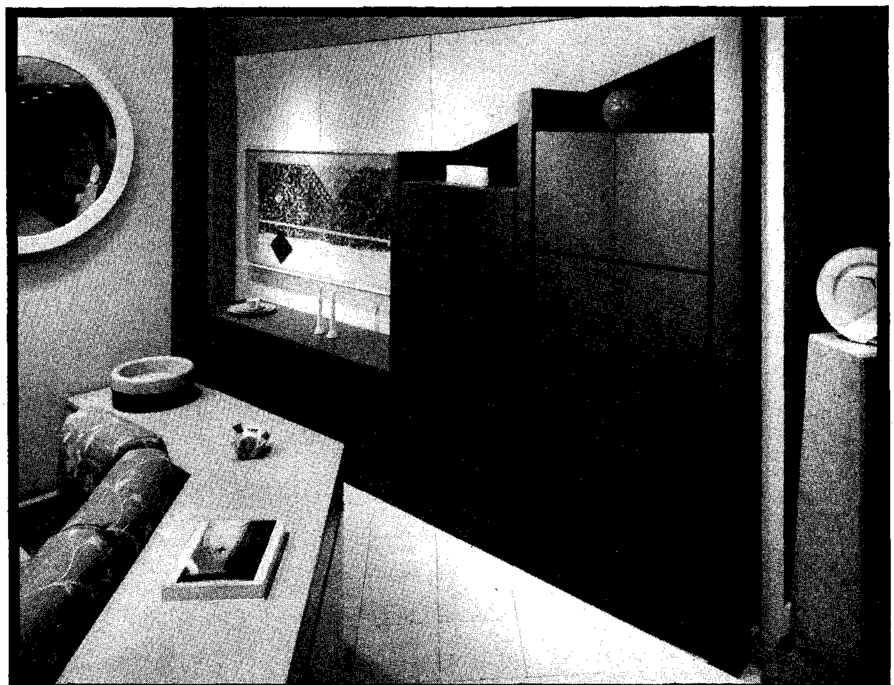

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WOODEX

THE AUSTIN

130 West 79th Street, NYC.
SALES: Grogan Associates, Ltd., 212-349-7200.
19 stories; 93 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	370-410	$135-175K	$224
1-bdrm	581-669	$185-312K	$303-369
2-bdrm	893-1,000	$314-408K	$490
Duplex penthouse			
2-bdrm	1,187	$650K	$784

AMENITIES: Concierge, valet dry cleaning, garden, fitness center, limousine service, pets allowed, intrusion alarms in apartments, valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, galley kitchen, individual thermostats, oversize, soundproof, double-paned windows. Some: Balcony/terrace, walk-in closet, ash parquet floors, oak parquet floors, foyer, whirlpool bath.

CEILING HEIGHTS: 9'–10'.

THE BROMLEY

225 West 83rd Street, NYC.
SALES: The Marketing Directors, Inc., 212-769-2800.
23 stories; 306 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	657-671	$215-251K	$289-296
1-bdrm	696-947	$223-305K	$307-417
2-bdrm	1,114-1,228	$331-394K	$491-541

AMENITIES: Banquet/meeting room, child care/nursery, concierge, doorman, valet dry cleaning, garden, attended garage, health club with 20' x 43' swimming pool, pets allowed, intrusion alarms in apartments, 24-hour security guards, solarium, valet services.

APARTMENTS: All: Marble bathroom, bleached oak parquet floors, galley kitchen, individual thermostats, soundproof, double-paned windows. Some: Balcony/terrace, bathroom adjoining each bedroom, walk-in closet, dressing room, fireplace, formal dining room, foyer, maid's room, powder room, service entrance, whirlpool bath.

CEILING HEIGHTS: 8'4"–10'.

COLUMBUS GREEN

101 West 87th Street, NYC.
RENTALS: Gilbert Charles Beylen, Inc., 212-753-0159.
9 stories; 95 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Rent
Studio	435-450	$975-1,200
1-bdrm	585-658	$1,315-1,480
2-bdrm	982	$2,210
Penthouse 2-bdrm	1,123	$2,526

AMENITIES: Concierge, garden, intrusion alarms in apartments, rooftop sun deck.

APARTMENTS: All: Oak parquet floors, foyer, galley kitchen, individual thermostats. Some: Bathroom adjoining each bedroom, walk-in closet, terrace, bay windows.

CEILING HEIGHT: 8'.

SAVANNAH

250 West 89th Street, NYC.
SALES: Gilbert Charles Beylen, Inc., 212-753-0437.
19 stories, 142 residential units.
Cooperative building.
Projected occupancy date: Spring 1987.

COST: To be determined.

AMENITIES: Banquet/meeting room, concierge, doorman, valet dry cleaning, attended garage, fitness center, pets allowed, intrusion alarms in apartments.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, oak parquet floors, foyer, individual thermostats. Some: Balcony/terrace, walk-in closet, formal dining room, fireplace, eat-in kitchen, pantry, marble powder room.

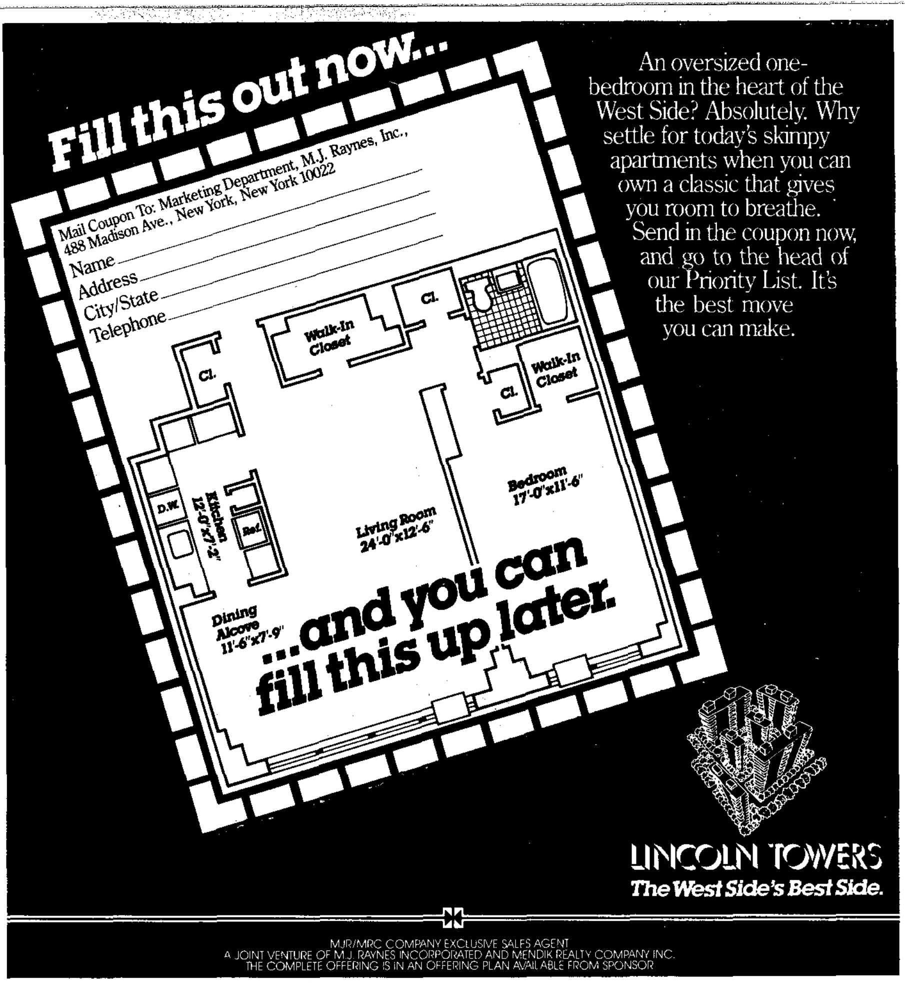
CEILING HEIGHTS: 8', 16'.

600 COLUMBUS AVENUE

600 Columbus Avenue, NYC.
RENTALS: Raskin, Matza & Cohen, Inc., Pauline Lichtman, 212-877-4444.
14 stories; 166 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Rent
Studio	417	$1,050
1-bdrm	675	$1,450
2-bdrm	1,050	$1,975
Penthouse	1,715	$4,500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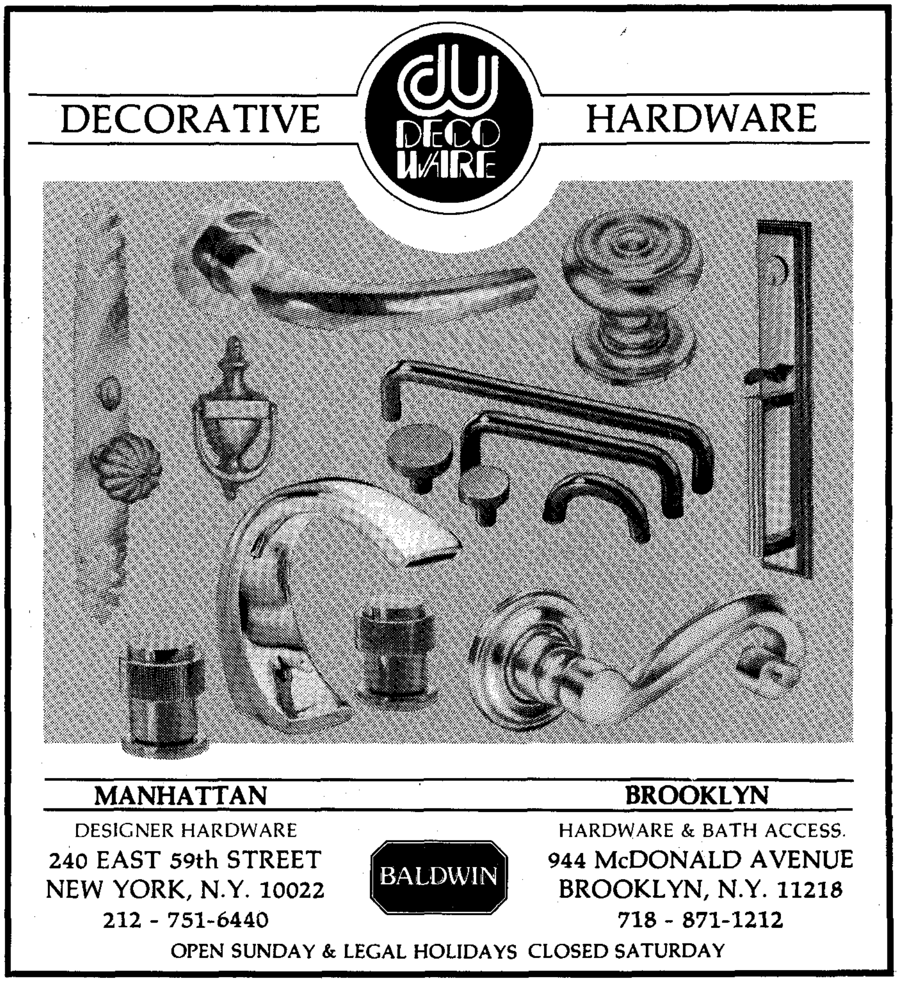
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AMENITIES: Doorman, attended garage, pets allowed, intrusion alarms in apartments, rooftop sun deck.

APARTMENTS: All: Parquet floors. Some: Balcony, bathroom adjoining each bedroom, walk-in closet, galley kitchen, terrace, whirlpool bath, soundproof, double-paned windows.

CEILING HEIGHT: 8'3".

JAMES TOWER

101-110 West 90th Street, NYC.
RENTALS: J. I. Sopher & Co., 212-874-2211.
22 stories; 180 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Rent
Studio	475	$1,060-1,180
1-bdrm	726	$1,465-1,643
2-bdrm	950	$1,940-2,170
Duplex		
3-bdrm	1,300	$2,600
Townhouse		
2-bdrm	850-1,300	$1,975-2,600

AMENITIES: Doorman, garden, intrusion alarms in apartments, video security system.

APARTMENTS: All: Oak parquet floors. Some: Bathroom adjoining each bedroom, eat-in kitchen, galley kitchen, terrace, bay windows.

CEILING HEIGHT: 8'1".

THE NEW WEST

250 West 90th Street, NYC.
SALES: Gilbert Charles Beylen, Inc., 212-362-3883.
22 stories; 158 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	480	$162-169K	$262
1-bdrm	625-630	$193-222K	$339-342
2-bdrm	1,182-1,200	$344-392K	$642-650
Penthouse			
2-bdrm	1,158-1,495	$399-487K	$629-811
Duplex			
1-bdrm	815-820	$250-272K	$445
Duplex penthouse			
2-bdrm	1,700-1,862	$569-597K	$923-1,011
3-bdrm	2,000	$672K	$1,086

*Real-estate tax included.

AMENITIES: Private lounge/club with kitchen and bar, concierge, doorman, health club with swimming pool and domed skylight, pets allowed, intrusion alarms in apartments, rooftop sun deck.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, oak floors, individual thermostats, soundproof, double-paned windows. Some: Balcony, walk-in closet, foyer, galley kitchen, marble powder room, floor-to-ceiling windows.

CEILING HEIGHTS: 8'4", 16'.

PRINCETON HOUSE

215 West 95th Street, NYC.
SALES: Michael Stanton, 212-864-0500.
17 stories; 212 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	502-520	$145-155K	$283
1-bdrm	554-821	$160-235K	$325-461
2-bdrm	1,032-1,148	$312-354K	$582-644
Duplex			
Penthouse	1,360	$450-477K	$800

AMENITIES: Concierge, doorman, valet dry cleaning, attended garage, health club, intrusion alarms in apartments, media room, sun deck, valet services.

APARTMENTS: All: Bathroom adjacent to each bedroom, oak parquet floors, foyer, individual thermostats, soundproof, double-paned windows. Some: Marble bathroom, walk-in closet, fireplace, terrace, floor-to-ceiling windows.

CEILING HEIGHTS: 8'6"–10'.

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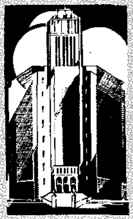

JAMES R. WEST
NEW YORK POST, *7/3/71*

BRONX/WESTCHESTER

THE VANGAARDE

2287 Johnson Avenue, Riverdale.
SALES: J. I. Sopher & Co., 212-601-4200.
17 stories; 70 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges*
1-bdrm	753-837	$150-185K	$400-428
2-bdrm	1,050-1,577	$216-330K	$538-808
3-bdrm	1,660	$360K	$851
Penthouse	2,593	$405K	$1,010

*Real-estate tax included.

AMENITIES: Concierge, doorman, attended garage, pets allowed, video security system. Shopping one block away.

APARTMENTS: All: Marble bathroom, parquet floors, individual thermostats, soundproof, double-paned windows. Some: Balcony/terrace, bathroom adjoining each bedroom, walk-in closet, foyer, eat-in kitchen, galley kitchen.

CEILING HEIGHT: 8'6".

LA RIVE

2521 Palisade Avenue, Riverdale.
SALES: John McBrien, 212-548-2226.
12 stories; 36 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
2-bdrm	1,335	$310-340K	$571-640
3-bdrm	1,571-1,582	$390-450K	$695-760
Penthouse			
2-bdrm	1,335	$450K	$694
Duplex penthouse			
4-bdrm	2,050-2,058	$750K	$1,057

*Real-estate tax included.

AMENITIES: Concierge/doorman, garage, recreation room with 12' x 60' swimming pool, pets allowed, audio-visual security system. Golf, tennis, and shopping nearby; five minutes to express bus or commuter train; twenty minutes to midtown Manhattan.

APARTMENTS: All: Balcony, bathroom adjoining each bedroom, marble bathroom, room-size entry gallery, oak parquet floors, individual thermostats, washer/dryer, whirlpool bath, floor-to-ceiling, soundproof, double-paned windows. Some: Walk-in closet, fireplace, marble powder room, terrace.

CEILING HEIGHTS: 8'2"; penthouses, 10'.

GREENCROFT

701 Pelham Road, New Rochelle.
SALES: Michele Oppenhimer,
914-632-0311.
6 stories; 73 residential units.
Projected occupancy date: Spring 1987.

COST

Unit	Sq. Ft.	Price	Common Charges*
1-bdrm	827	$157-216K	$480
2-bdrm	1,253-1,475	$233-360K	$660-760
Penthouse	1,475-2,490	$430-700K	$760-1,000

*Real-estate tax included.

AMENITIES: Concierge, doorman, valet dry cleaning, garage, health club with 20' x 40' swimming pool, maid service, pets allowed, audio-visual security system. Golf and sailing nearby, tennis on premises.

APARTMENTS: All: Terrace, bathroom adjoining each bedroom, foyer, individual thermostats, powder room, washer/dryer, soundproof, double-paned windows. Some: Carpeting, walk-in closet, dressing room, oak parquet floors, eat-in kitchen, galley kitchen, skylight.

CEILING HEIGHTS: 8'; penthouses, 12'.

BOULDER RIDGE

Sprain Road, Scarsdale.
SALES: GDC Development Corp., Lynn Ritacco,
914-478-2228.
2½ stories; 144 residential units (townhouses).
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges
Townhouse	3,200-4,400	$350-600K	$185

AMENITIES: Banquet room, 24-hour gateman, health club with 40' x 80' swimming pool and four tennis courts, pets allowed, intrusion alarms in units, 24-hour security guards.

APARTMENTS: All: Backyard, marble bathroom, walk-in closet, formal dining room, room-size entry gallery, fireplace, garage, eat-in kitchen, pantry, marble powder room, individual thermostats, washer/dryer, whirlpool bath, double-paned windows. Some: Deck, dressing room, bay windows.

CEILING HEIGHTS: 8'–18'.

THE CLASSIC

50 East Hartsdale Avenue, Hartsdale.
SALES: Caspi Development Co., Barbara Zuckerman,
914-683-8095.
10 stories; 167 residential units.
Projected occupancy date: Winter 1988.

COST

Unit	Sq. Ft.	Price	Common Charges*
1-bdrm	832-1,171	$164-266K	$459-646
2-bdrm	1,228-1,743	$241-396K	$678-962
Penthouse			
1-bdrm	940-1,333	$284-370K	$516-734
2-bdrm	1,304-2,066	$358-670K	$721-1,139
3-bdrm	1,676-2,266	$478-658K	$922-1,249

*Real-estate tax included.

AMENITIES: Banquet/meeting room, concierge, doorman, attended garage, health club with 20' x 38' swimming pool, pets allowed, audio-visual security system.

APARTMENTS: All: Balcony, carpeting, foyer, individual thermostats, washer/dryer, floor-to-ceiling, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, walk-in-closet, dressing room, eat-in kitchen, terrace, whirlpool bath.

CEILING HEIGHTS: 8'6"–9'.

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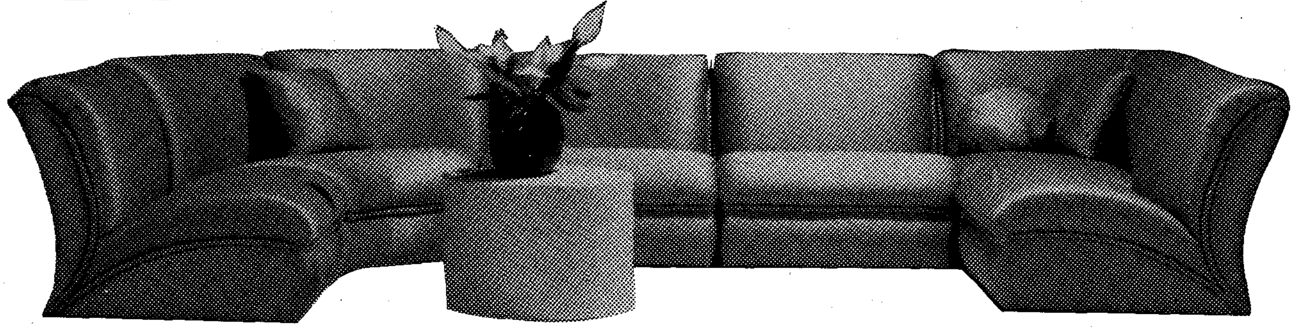

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  - ☐ Thursday, March 26
- #____ Co-ops and Condos
  - ☐ Tuesday, March 24
  - ☐ Thursday, April 2

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- #____ Low-Risk Investing, Part 1 ☐ 4/1
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RECENT CONVERSIONS

When it comes to apartment buildings, much that was old is new again. Small brownstones and block-long concrete structures, luxurious Park Avenue residences and Lower East Side tenements alike are undergoing conversion to co-op or condominium. Exteriors are being sandblasted and renovated. In the apartments themselves, new bathroom and kitchen fixtures have been installed, and neglected wood floors have been sanded and oiled.

"Pre-war" buildings—loosely defined as those residences completed before World War II—invite buyers with their high ceilings, unique layouts, and large rooms. Solid walls, elaborate ornamental moldings, fine architectural detailing, and working fireplaces add to the allure of older buildings. In some cases the price of a unit in one of these buildings is less than that of an equivalent apartment in a new construction. And, according to Peter Elkin, senior vice-president at Douglas Elliman–Gibbons & Ives, since in a well-maintained older property the actual operating costs of the building are known, a buyer gets a fairly realistic idea of the monthly charges—something not always possible in a building that has not yet gone through the period of adjustment necessary for those costs to be established.

This may be the best chance one has to buy into certain types of buildings in selected neighborhoods. The Upper East Side, for instance, was one of the first areas in the city to "go co-op," and the market has already absorbed most of the units in pre-war residences in this area. Through the Eastside Portfolio, however, M. J. Raynes and Mendik Realty are marketing a number of luxury apartments here—but they are likely to go fast. If one has one's heart set on living in a "desirable" neighborhood, buy—and buy now.

Now may also be the time to purchase an apartment in a "frontier" neighborhood, such as Manhattan Valley (that area of Manhattan bordered by 100th and 110th streets, and Amsterdam Avenue and Central Park West) or the Lower East Side. Properties located in these areas are likely to steadily appreciate.

According to Jack Richman, research associate at The Real Estate Board of New York, 1982 was the "bumper-crop year" for conversions, and the number of plans being filed with the New York State Attorney General's office has decreased each year since then. Interestingly, the number of condominium conversions has increased, even as the total number of conversions has shrunk. Condominiums are often easier to buy, as one does not have to make it past the strict requirements of a co-op board (though buying into a newly converted co-op directly from the sponsor avoids this). They are also easier to sell and rent. Co-ops, on the other hand, are often less expensive to purchase, but their carrying charges—the "maintenance"—may be higher than condominiums' common charges.

If one wants a say in the selection of neighbors—or feels that security is dependent on the type of people in a building—the watchful eye of the co-op board may be desirable. Thus, if liquidity is not as much of an issue as choosing one's neighbors is, buying a co-op may be preferable. Whether the building be cooperative or condominium, if it is newly converted and one buys a vacant unit, one can usually move in almost immediately.

The following is a list of selected conversions in the city, with a glimpse of what is available in outlying areas. Prices reflect December's market. Square footage, ceiling heights, and maintenance fees are often approximate. All buildings are ready for occupancy unless otherwise noted. The apartment features here are not comprehensive and may not apply in all units.

This list provides an overview of the types of conversions available to the New Yorker with means. Because apartments were snapped up at the end of 1986, some of the smaller or moderate-sized buildings may have very few units left. Read through the section and draw up a list of features and amenities you'd like. Then, if a particular building listed is sold out, call a broker in the neighborhood of your choice or one who specializes in the type of apartment you want.

Set your priorities and begin the search. Don't give up hope. Demand what you want, but be ready to be surprised. Unique layouts, charming and idiosyncratic details, and interesting apartment features abound. Be flexible and curious. If you can't find exactly what you want, you may find something even better.

THE VILLAGE

THE GREENWICH VILLAGER

111 Barrow Street
SALES: 212-243-2056.
Pre-war building. Co-op.
8 stories; 41 residential units.

UNITS: 1-bdrm, 2-bdrm. Prices: $243-342K. Maintenance: $809-1,138. Square feet: 1,300-1,600. Ceiling heights: 11'6"-14'.

FEATURES: Doorman, security guards, fireplaces, sleeping lofts, audio-visual security system.

45 CHRISTOPHER STREET

45 Christopher Street
SALES: Annabelle Schachner and Beverly King, 212-645-4343.
Built 1931. Condominium.
18 stories; 113 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $175-975K. Maintenance: $180-875. Square feet: 585-1,610. Ceiling height: 10'.

FEATURES: Beam ceilings, walk-in closets, doorman, service-elevator operator, fireplaces, new kitchens and baths, sunken living rooms, Art Deco lobby, audio-visual security system.

THE ALBERT

23 East 10th Street
SALES: Metropolitan Living Ltd., 212-254-3880.
Pre-war building. Renovated 1977. Co-op.
5, 6, 8, 13 stories (4 buildings); 205 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $128-200K. Maintenance: $280-650. Ceiling heights: 8'6"-13'.

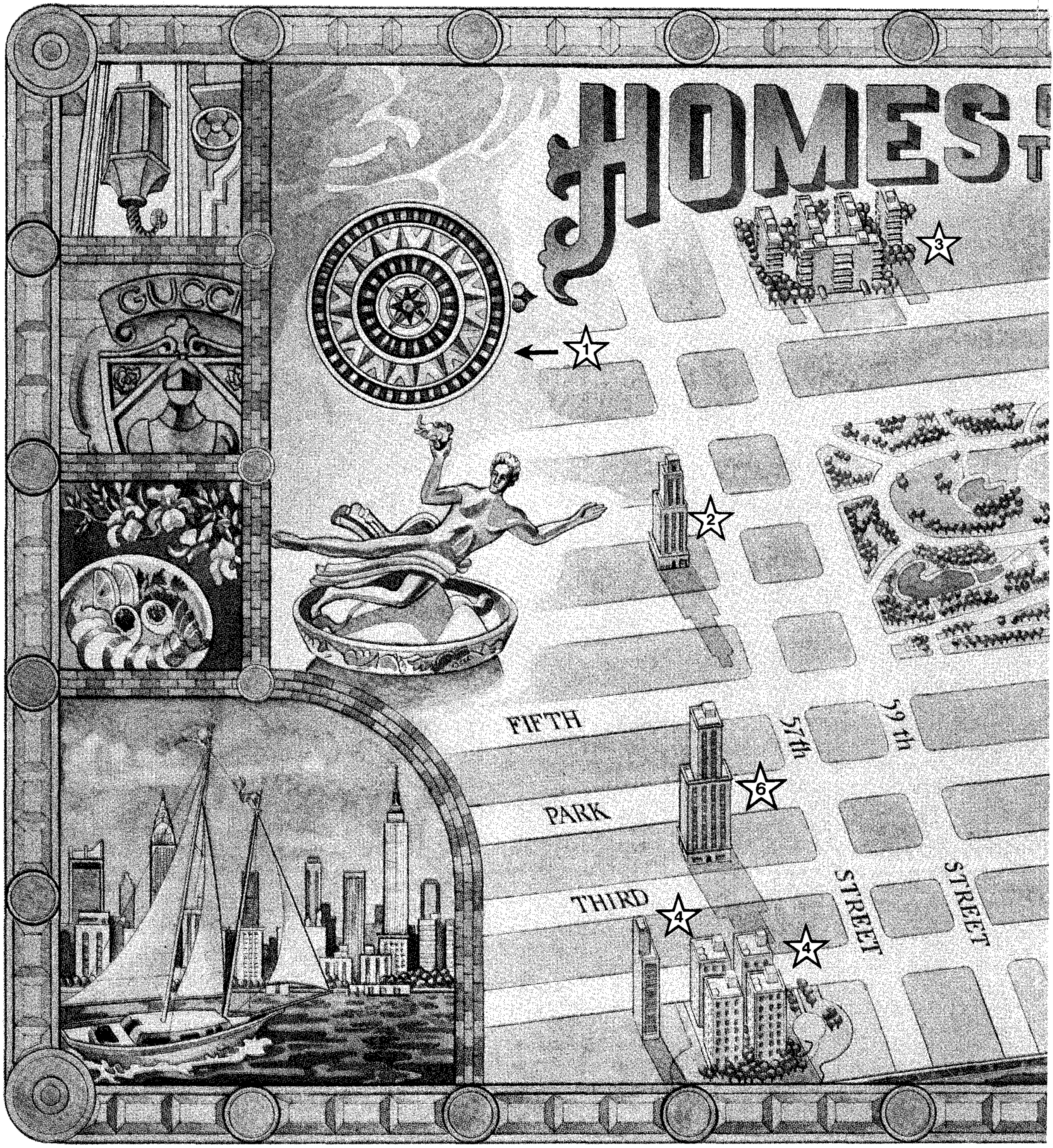
FEATURES: Lobby attendant, rooftop sun deck.

THE CAST IRON BUILDING

67 East 11th Street
SALES: Metropolitan Living Ltd., 212-254-3880.
Post-Civil War building. Renovated 1974. Co-op.
7 stories; 143 residential units.

UNITS: Studio with loft, 1-bdrm, 1-bdrm with loft. Prices: $125-189K. Maintenance: $600-927. Ceiling heights: 9'-20'.

FEATURES: Lobby attendant.



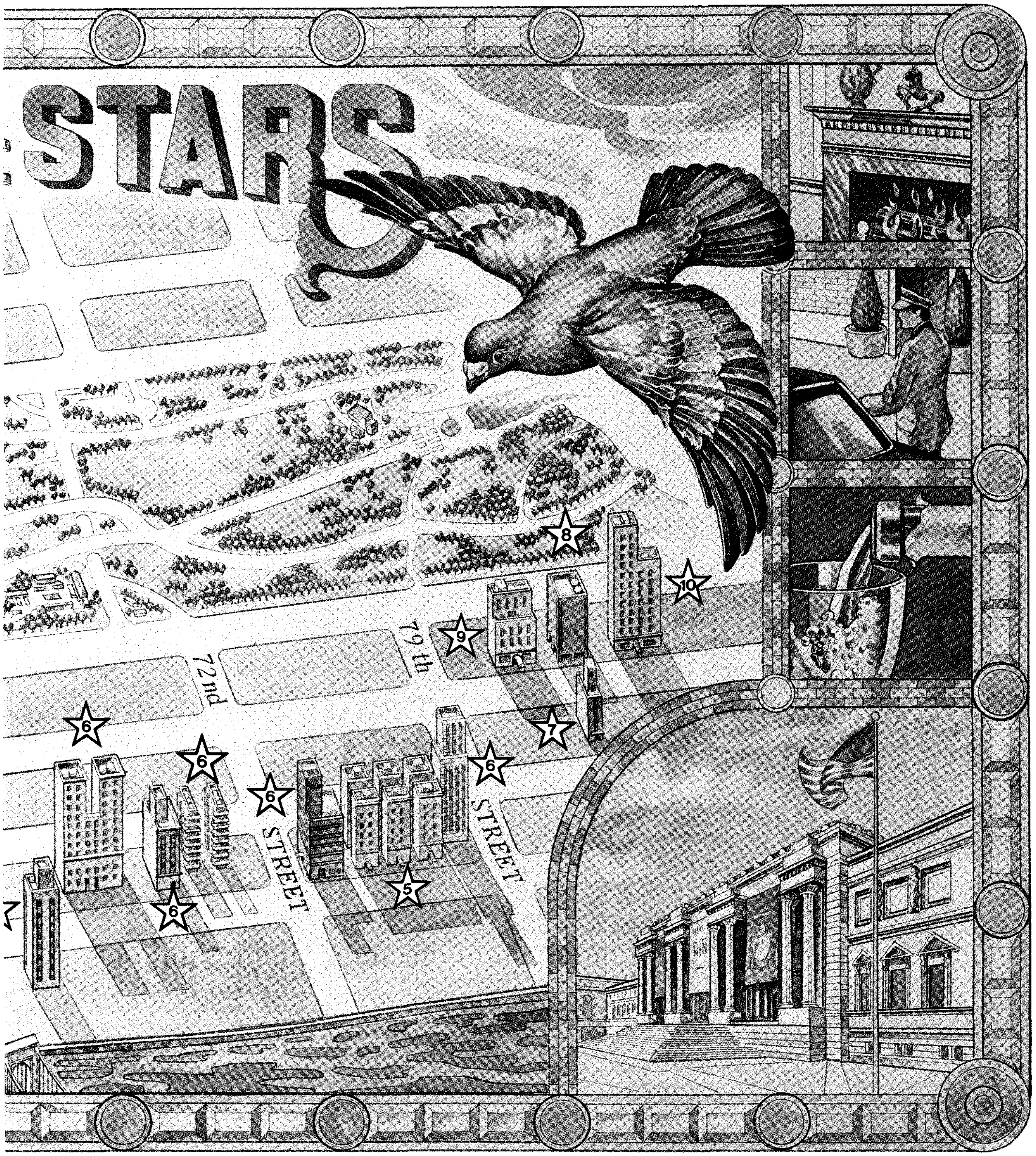
Star-quality homes in Manhattan can be found at the fabulous co-op and condominium conversions brought to you by M.J. Raynes Incorporated. We give you the inside track on an incredible selection of residences in every size and price range, and in the very best locations. What you won't get are the hassles of Board interviews. Because The Homes of the Stars are all sponsor-owned. You choose the apartment you want, and you're in. That's what we call star treatment. And it's the only kind you'll ever receive when you come to...

M.J. RAYNES INCORPORATED

PROFIT FROM OUR EXPERIENCE.

☆1 **Two Horatio Street**
Pre-war studio and one-bedroom cooperatives from **$129,600**.
Sales office on premises.
(212) 924-2440.

☆2 **Carnegie Plaza**
162 West 56th Street
One-bedroom condominiums from **$168,480**.
Sales office on premises.
(212) 977-9111



Artist's rendering.

(3) **Lincoln Towers**
Studio, one and two-bedroom cooperatives from $130,000.
Sales office opening soon.

(4) **Southgate**
Pre-war studio and one-bedroom cooperatives from $140,475.
Sales office:
434 East 52nd Street.
(212) 751-8866

(5) **Eastgate**
Pre-war studio and one-bedroom cooperatives from $133,900.
Sales office:
235 East 73rd Street.
(212) 570-1999

(6) **The East Side Portfolio**
A collection of eight outstanding East Side luxury buildings:
- 135 East 54th Street
- 405 East 63rd Street
- ★ 220 East 67th Street
- ★ 301 East 69th Street
- ★ 233 East 69th Street
- ★ 233 East 70th Street
- ★ 305 East 72nd Street
- ★ 205 East 78th Street

Studio, one and two-bedroom cooperative and condominium residences from $112,000.
Principal Sales office:
301 East 69th Street.
(212) 737-3838

(7) **129 East 82nd Street**
Pre-war two-bedroom cooperatives from $347,220.
By appointment only.
(212) 535-8400

(8) **66 East 83rd Street**
Pre-war studio and one-bedroom cooperatives from $126,280.
By appointment only.
(212) 535-8400

(9) **970 Park Avenue**
Pre-war two-bedroom cooperatives.
By appointment only.
(212) 535-8400

(10) **1000 Park Avenue**
Pre-war one-bedroom cooperatives from $298,272.
By appointment only.
(212) 535-8400

The complete offering terms are in offering plans available from the sponsors.

137-145-149 WEST 12TH STREET

137-145-149 West 12th Street
SALES: Brenda Hersh, 212-243-2200.
Pre-war building. Co-op.
6 stories (3 buildings); 104 residential units.

UNIT: 1-bdrm. Price: $102-139K. Maintenance: $473-642. Square feet: 450-500. Ceiling height: 9′.

FEATURES: Parquet floors, new kitchens and baths with windows, marble lobby, double-paned windows.

302 WEST 12TH STREEET

302 West 12th Street
SALES: Bill Kunkel and Deborah Dowell, 212-645-4335.
Built 1931. Condominium.
19 stories; 129 residential units.

UNITS: 1-bdrm, 2-bdrm, penthouse. Prices: $225-550K. Maintenance: $375-725. Square feet: 715-925. Ceiling height: 9′.

FEATURES: Beam ceilings, walk-in closets, doorman, fireplaces, sunken living rooms, porter, audio-visual security system, rooftop sun deck, windows in kitchens.

2 HORATIO STREET

2 Horatio Street
SALES: 212-924-2440.
Built 1929. Co-op.
18 stories; 242 residential units.

UNITS: Studio, 1-bdrm. Prices: $130-248K. Maintenance: $396-758. Square feet: 350-850. Ceiling heights: 9′-9′6″.

FEATURES: Beam ceilings, walk-in closets, doorman, entrance galleries, fireplaces, windows in kitchens and baths.

LOWER MIDTOWN

CHELSEA MEWS

148 West 23rd Street
SALES: 212-620-0380.
Built early 1920s. Co-op.
12 stories; 113 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm, 1-bdrm and 2-bdrm duplexes, penthouse. Prices: $98-218K. Maintenance: $855-1,282. Square feet: 660-1,180. Ceiling heights: 11′6″-20′.

FEATURES: Doorman, intrusion alarms in apartments, security guards, audio-visual security system, terraces.

LONDON TERRACE TOWERS

405-465 West 23rd Street; 410-470 West 24th Street
SALES: Brian Becker, 212-645-8899.
Built 1930. Co-op.
19 stories (4 buildings); 713 residential units.

UNITS: Studio, 1-bdrm. Prices: $92-200K. Maintenance: $417-880. Square feet: 440-850. Ceiling height: 9′.

FEATURES: Doorman, exercise facility, swimming pool, audio-visual security system.

MIDTOWN

THE WARREN HOUSE

155 East 34th Street
SALES: Gala Realty, Rosa Goldfind, Irene Balsam, 212-889-5491.
Built 1964. Condominium.
19 stories; 330 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $148-422K. Maintenance: $272-688. Square feet: 405-1,180. Ceiling height: 9′.

FEATURES: Concierge, attended garage, one-year membership at Park Avenue Squash & Fitness Club.

TUDOR CITY

325 East 41st Street; 320 East 42nd Street; 321, 333 East 43rd Street; 5, 25, 45 Tudor City Place
SALES: Greg Philactos, Marian Golob, Kitty Concannon, 212-687-0310.
Built 1929. Co-op.
11-30 stories (7 buildings); 2,000 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $74-300K. Maintenance: $350-1,400. Square feet: 250-850. Ceiling heights: 10′-15′.

FEATURES: Concierge, doorman, sun deck.

SOUTHGATE

433 East 51st Street; 400, 414, 424, 434 East 52nd Street
SALES: Susan DeFranca, 212-751-8866.
Built 1931. Co-op.
13 stories (5 buildings); 463 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $131-384K. Maintenance: $370-1,084. Square feet: 460-1,366. Ceiling height: 10′.

FEATURES: Beam ceilings, doorman, elevator operator, fireplaces, community garden, terraces, windows in kitchens and baths.

135 EAST 54TH STREET

135 East 54th Street
SALES: 212-737-3838.
Built 1951. Condominium.
16 stories; 141 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $135-670K. Maintenance: $377-1,341. Square feet: 415-1,300. Ceiling height: 9′.

FEATURES: Concierge, doorman, marble interiors, renovated lobby and hallways, closed-circuit-television security system.

CARNEGIE PLAZA

162 West 56th Street
SALES: 212-977-9111.
Built 1926. Condominium.
17 stories; 66 residential units.

UNITS: Penthouse studio, 1-bdrm. Prices: $168-247K. Maintenance: $321-562. Square feet: 400-765.

FEATURES: Doorman, new kitchens and baths, windows in kitchens.

UPPER EAST SIDE

405 EAST 63RD STREET

405 East 63rd Street
SALES: 212-737-3838.
Built 1961. Co-op.
12 stories; 152 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $112-407K. Maintenance: $412-1,502. Square feet: 514-1,200. Ceiling height: 9′.

FEATURES: Concierge, doorman, renovated lobby and hallways, closed-circuit-television security system.

233 EAST 69TH STREET

233 East 69th Street
SALES: 212-737-3838.
Built 1961. Co-op.
12, 17 stories (2 buildings); 204 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $100-347K. Maintenance: $333-1,154. Square feet: 405-1,064. Ceiling height: 9′.

FEATURES: Concierge, doorman, new kitchens and baths, renovated lobby and hallways, closed-circuit-television security system.

301 EAST 69TH STREET

301 East 69th Street
SALES: 212-737-3838.
Built 1961. Co-op.
18 stories; 195 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $121–379K. Maintenance: $405–1,274. Square feet: 514–1,200. Ceiling height: 9′.

FEATURES: Concierge, doorman, renovated lobby and hallways, plantscaping, closed-circuit-television security.

233 EAST 70TH STREET

233 East 70th Street
SALES: 212-737-3838.
Built 1961. Co-op.
17 stories; 88 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $132–344K. Maintenance: $480–1,245. Square feet: 402–1,047. Ceiling height: 9′.

FEATURES: Concierge, doorman, renovated marble-and-glass lobby, plantscaping.

EASTGATE

245 East 72nd Street; 210, 215, 220, 225, 230, 235 East 73rd Street
SALES: Susan DeFranca, 212-570-1999.
Built 1937. Co-op.
13 stories (7 buildings); 636 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $139–391K. Maintenance: $417–1,169. Square feet: 490–1,229. Ceiling heights: 8′6″–10′.

FEATURES: Beam ceilings, doorman, elevator operator, entrance galleries, fireplaces.

205 EAST 78TH STREET

205 East 78th Street
SALES: 212-737-3838.
Built 1930. Co-op.
19 stories; 218 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $103–490K. Maintenance: $355–1,684. Square feet: 412–1,300. Ceiling height: 9′.

FEATURES: Concierge, doorman, fireplaces, renovated lobby, closed-circuit-television security system.

66 EAST 83RD STREET

66 East 83rd Street
SALES: Hope Sherman, 212-535-8400.
Built 1939. Co-op.
5 stories; 22 residential units.

UNITS: Studio, 1-bdrm. Prices: $126–366K. Maintenance: $430–1,247. Square feet: 550–900. Ceiling height: 10′.

FEATURES: Dens, private gardens, new kitchens and baths.

UPPER WEST SIDE

LINCOLN TOWERS

140, 150, 160, 165, 170, 180, 185, 205 West End Avenue
SALES: Jayne Grenell, 212-769-1580.
Built 1964. Co-op.
28, 29 stories (8 buildings); 3,837 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm, 3-bdrm. Prices: $132–449K. Maintenance: $376–1,283. Square feet: 566–1,536. Ceiling height: 8′.

FEATURES: Dining rooms, doorman, attended garage, playgrounds, security guards, terraces.

35 WEST 90TH STREET

35 West 90th Street
SALES: Time Equities, Inc., 212-769-3600.
Built 1931. Co-op.
13 stories; 100 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $115–300K. Maintenance: $400–800. Square feet: 450–1,000. Ceiling heights: 10′–12′.

FEATURES: Doorman, Tudor-style lobby, new kitchens, baths, and floors.

THE TURIN

333 Central Park West
SALES: Time Equities, Inc., 212-769-3600.
Built 1885. Co-op.
12 stories; 69 residential units.

UNIT: 2-bdrm. Price: $500K. Maintenance: $891. Square feet: 1,267. Ceiling height: 10′2″.

FEATURES: Elevator attendant; apartments include maid's room, receiving room, pantry, and two baths.

HUDSON COURT

317 West 95th Street
SALES: Cynthia Ferreira, 212-316-2555.
Built 1906. Condominium.
8 stories; 30 residential units.
Projected occupancy date: Spring 1987.

UNITS: 1-bdrm, 2-bdrm. Prices: $170–430K. Maintenance: $445–713. Square feet: 634–1,218. Ceiling height: 8′6″.

FEATURES: Receptionist, audio-visual security system, rooftop sun deck, individual washers/dryers.

QUEENS

NORTH SHORE TOWERS

269-10, 270-10, 271-10 Grand Central Parkway, Floral Park
SALES: 718-423-2044.
Built 1974. Co-op.
33 stories, plus penthouses, (3 buildings); 1,844 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm, 3-bdrm, penthouse. Prices: $112K–1 million. Maintenance: $351–3,339. Square feet: 480–2,700. Ceiling height: 10′.

FEATURES: Marble baths, concierge, doorman, parquet floors, garage, new kitchens, security guard. For a fee: Health club, golf course, five swimming pools, lighted tennis courts.

THE BRONX

PARKCHESTER

2000 East Tremont Avenue
SALES: John Achilleas, 212-931-9000.
Built 1941. Condominium.
7–13 stories (171 buildings); 12,271 residential units.

UNITS: 1-bdrm, 2-bdrm, 3-bdrm. Prices: $43–83K. Maintenance: $150–290. Square feet: 700–1,000. Ceiling height: 10′.

FEATURES: Landscaped areas, security guards. Outdoor recreation facilities and full-time recreation staff for adults and children.

LONG ISLAND

GREAT NECK TERRACE

Great Neck Road and East Mill Drive, Great Neck
SALES: Elaine Young, 516-487-3000.
Built 1950. Co-op.
2, 3 stories (2 buildings); 644 residential units.

UNITS: 1-bdrm, 2-bdrm. Prices: $119–187K. Maintenance: $409–500. Square feet: 550–750. Ceiling height: 8′6″.

FEATURES: Garage, kitchens and baths renovated when sold, children's playgrounds, security guards, Olympic-size swimming pool.

APARTMENT RESALES

In New York's active resale market, the sale of an apartment is transacted with the owner of an individual unit—and often, a broker—rather than with the building's sponsor or developer.

Here is a list of selected cooperative and condominium apartments that have been sold on the resale market in New York within the last few months and the prices they brought. Some of each unit's selling points are included, along with the number of bedrooms (or rooms) and the approximate square footage, when available. The name of the managing agent or broker who provided the sales information appears at the end of each entry.

DOWNTOWN

3 Hanover Square. 3-bdrm triplex co-op. 2,000 square feet. 2 powder rooms, views of financial district. Sold for $375K. M. J. Raynes Incorporated.

65 Nassau Street. 1-bdrm co-op. 5th floor. 580 square feet. High ceilings. Sold for $124K. H. H. Kliegerman Associates, Inc.

138 Prince Street. Loft co-op. 6th Floor. 2,100 square feet. Private roof rights, skylights. Sold for $325K. William A. Schramm Associates.

THE VILLAGE

250 Mercer Street. 2-bdrm co-op. 1,100 square feet. High ceilings, concierge, landscaped courtyard, doorman, fireplace. Sold for $305K. M. J. Raynes Incorporated.

838 Greenwich Street. Studio co-op. 2nd floor. 575 square feet. Fireplace, audio-visual security system. Sold for $107K. Howard Buck Agency.

131 Avenue B. 2-bdrm co-op. 5th floor. 1,000 square feet. Marble bath with whirlpool, views of Tompkins Square Park. Sold for $180K. Sillaro-Gentry Real Estate, Inc.

832 Broadway. 2-bdrm loft co-op. 2,900 square feet. Marble bath with whirlpool, gourmet kitchen, library. Sold for $880K. M. J. Raynes Incorporated.

LOWER MIDTOWN

West 15th Street, between Sixth and Seventh avenues. 1-bdrm duplex co-op. High ceilings, private garden, mezzanine. Sold for $250K. Debra Kameros Co.

39 Gramercy Park North. 2-bdrm co-op. 2nd floor. 1,100 square feet. Doorman. Sold for $350K. A. J. Clarke Management.

107 West 25th Street. Loft co-op. 4th floor. 1,200 square feet. Doorman. Sold for $185K. William A. Schramm Associates.

111 East 30th Street. 2-bdrm condominium. High floor. 1,059 square feet. Doorman, terrace, views. Sold for $320K. Jonathan McCann & Associates.

MIDTOWN

Mitchell Place. 1-bdrm co-op. 13th floor. 575 square feet. Pre-war building. Doorman, fireplace, views. Sold for $190K. Jonathan McCann & Associates.

641 Fifth Avenue (Olympic Tower). 2-bdrm condominium. 28th floor. Concierge, doorman, eat-in kitchen, views. Sold for $930K. The Corcoran Group.

East 53rd Street and First Avenue. 1-bdrm co-op. View. Sold for $177K. Ambrose-Mar Elia.

15 West 53rd Street (Museum Tower). 1-bdrm condominium. 15th floor. Concierge, views. Sold for $687K. The Corcoran Group.

UPPER EAST SIDE

Second Avenue, high 50s. 1-bdrm co-op. High floor. 1,100 square feet. Doorman, views. Sold for $280K. Jonathan McCann & Associates.

500 Park Avenue. 2-bdrm condominium. 20th floor. 2,037 square feet. Concierge, doorman, maid service. Sold for $1.13 million. The Corcoran Group.

UPPER WEST SIDE

West 70s, off Central Park West. 2-bdrm co-op. Brownstone. Fireplace. Sold for $285K. Ambrose-Mar Elia.

West End Avenue, West 90s. Penthouse. 2,500 square feet. Pre-war building. Doorman, fireplace, 1,500-square-foot terrace, views. Sold for $700K. L. B. Kaye Associates.

444 Central Park West. 3-bdrm co-op. 1,800 square feet. Pre-war building. Beam ceilings, doorman, park views. Sold for $385K. M. J. Raynes Incorporated.

504 West 110th Street. 1-bdrm condominium. 9th floor. 718 square feet. Pre-war building. Doorman. Sold for $170K. Gala Realty.

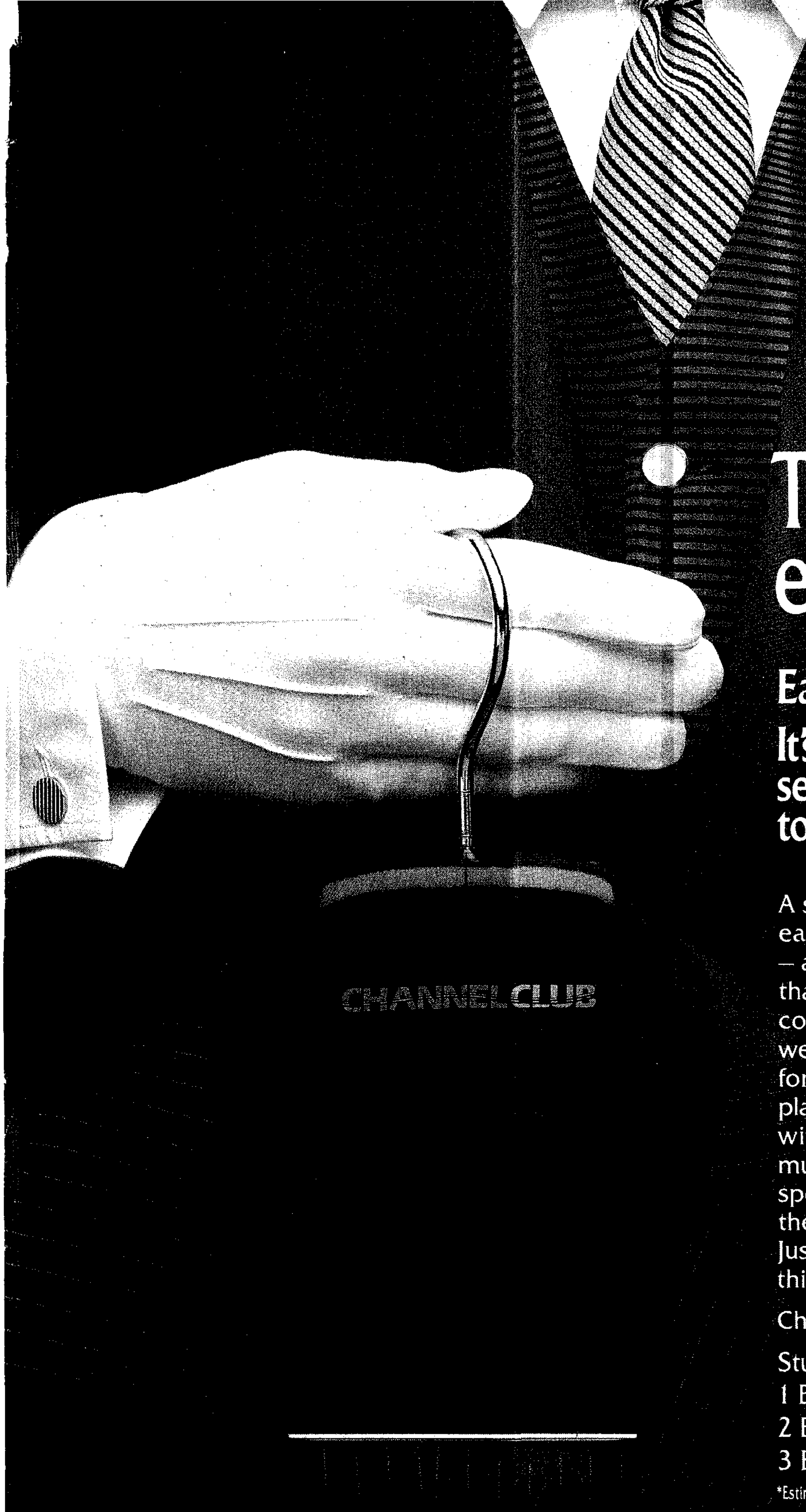
BROOKLYN

Cobble Hill: 233 Court Street. 2-bdrm co-op. Brownstone. 1,100 square feet. Fireplace, garden. Sold for $180K. Barbara D'Erasmo Realty.

Kensington: 135 Ocean Parkway. 1-bdrm co-op. 14th floor. 900 square feet. Doorman, attended garage, new kitchen appliances, terrace. Sold for $100K. Elise Franco Brown Realty.

QUEENS

Forest Hills: 72nd Drive. 2-bdrm co-op. 4th floor. 1,029 square feet. Pre-war building. Doorman. Sold for $124K. M. J. Raynes Incorporated.



The rise of eastern civilization.

Eastern civilization:

It's having a concierge to see to your comfort and a valet to see to your clothes.

It's living at Channel Club. A superb new condominium rising on the eastern shore of Manhattan at York and 86th – a delightfully quiet and charming enclave that belies its city address. Offering a concierge, valet and 24 hour doorman…as well as a temperature controlled wine cellar for the simple pleasure of our residents, a planned bed-and-breakfast inn, a health spa with a glass-enclosed pool and sauna*, a multimedia room…not to mention the most spectacular views of the river, the skyline and the city in all of Manhattan. And the homes? Just what you'd expect in a residence of this calibre.

Channel Club. A decidedly civilized way to live.

Studios from $173,000
1 Bedrooms from $240,000
2 Bedrooms with Dining from $505,000
3 Bedrooms with Dining from $616,000

*Estimated completion date is Fall 1987.

Every day 10 AM–6 PM
Appointments recommended

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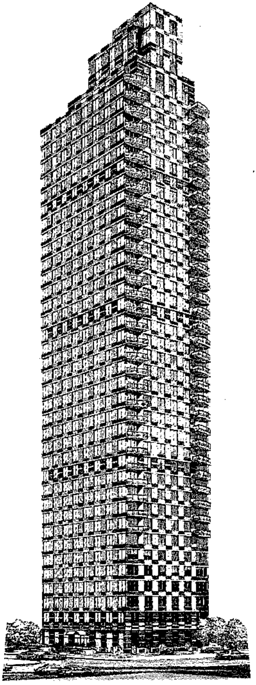
CHANNEL CLUB
CONDOMINIUMS

On the eastern shore of Manhattan at York Avenue and East 86th Street.

SPONSOR: SUTTON EAST ASSOCIATES 86, SALES OFFICE: 500 EAST 86TH STREET • EXCLUSIVE SALES AND MARKETING AGENT: M.J. RAYNES INC. The complete offering terms are in an Offering Plan available from the Sponsor.

Why settle for rubber-stamp architecture when you can live in an original.

The America.



The monotony of look-alike co-ops has now been broken. By The America. A totally new breakthrough in architectural design. The America will stand tall above the surrounding buildings on East 85th Street at Second Avenue. And it will stand up for American originality.

On the outside, The America displays a highly original design created by high-contrast brickwork in an alternating pattern.

The landscaped plaza provides the setting for another original: sculpture by one of America's fine contemporary artists. And the entire lobby of The America is a showcase for original, gallery-class works by leading American artisans.

Our vista-sized windows mark another departure from rubber-stamp architecture. And each apartment is a masterpiece of fine design. The flooring is of richly glowing, patterned Asian cherry. Kitchens include dishwashers and microwave ovens. And exquisite white Carrara marble—the sculptor's choice—enriches the baths. You'll also have the advantage of The America's Garden Room for entertaining. And the benefits of swimming and exercising in our health club. Plus limited indoor attended parking for a fee.

So why settle for a look-alike, when you can live in an original. Discover The America, now.

One-bedrooms from $169,900.*

Two-bedrooms from $274,900.*

Call for an appointment.

The AMERICA

The lively art of living in New York. 300 East 85th Street

(212) 734-3200

Sponsor: East 85th Street Associates, c/o Eichner Properties, Inc. Some services may not be available at closing. This advertisement is not an offering to New Jersey residents. The complete offering terms are in an offering plan available from Sponsor. C 86-378. *Prices subject to change.

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THIN AS THIEVES

"...Audrey Hepburn is done wrong again, by *Love Among Thieves.* Telly Savalas also makes a comeback, in *The Price of Justice...*"

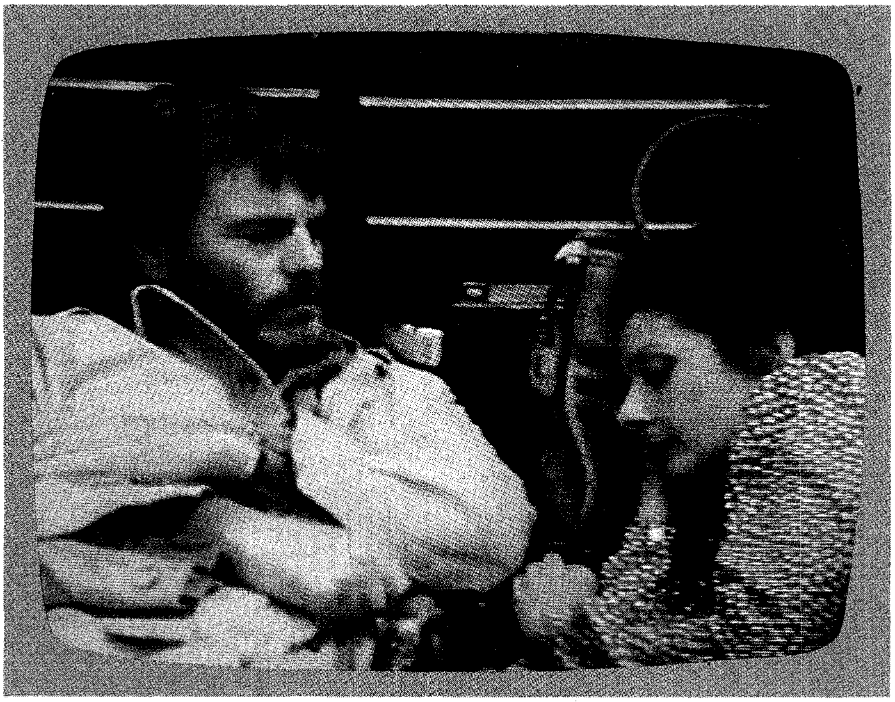
AUDREY HEPBURN CAN DO NO WRONG. She can, however, be done wrong. This happened in King Vidor's *War and Peace,* which was Tolstoy for morons. It also happened in *Robin and Marian,* which was Sherwood Forest for coneheads. And she is done wrong again by **Love Among Thieves** (Monday, February 23; 9 to 11 P.M.; ABC). In the 30 years since her last appearance in an original television production—as the upwardly mobile teenage tramp in *Mayerling*—nobody at Lorimar seems to have learned anything. I will explain.

You've got this radiant elf, wistful waif, passionate tomboy, water nymph and wood sprite, with a bone structure to die for, who wants to be a lady and a fox. She's skimmed some Colette but would blush at *Lolita.* Suppose she said to you what she says to Cary Grant in *Charade:* "Won't you come in for a minute? I don't bite, you know, unless it's called for." Wouldn't you feel ashamed of yourself? She will bend *and* break. How to do right by her instead of wrong?

She must start off as Cinderella or the Ugly Duckling, as in *Sabrina* or *Funny Face* or *My Fair Lady.* If not a chauffeur's daughter, a bookstore clerk, or a guttersnipe, then render her otherwise disadvantaged—blind, maybe, or a small-town girl gone demimonde, or a nun. It is her purpose to molt and metamorphose, although we may love her more before she does.

The transformation may occur in London or Rome, but it usually happens in Paris. Hepburn belongs to Paris. I think the Indians in *The Unforgiven* were mad at Burt Lancaster because he wouldn't take her to Paris. She goes there to wear Givenchys. A waggish John Simon has suggested that certain stars owe their images to certain couturiers: Catherine Deneuve to Saint Laurent, Jeanne Moreau to Cardin, Hepburn to Givenchy. But what's remarkable about Hepburn is that she's always Hepburn, before and after, essentially democratic. In her, a sentimental education meets the classless society and they could have danced all night.

She should dance, of course, with someone worthy of her yearning, on the order of Cary Grant, Burt Lancaster, Gary Cooper, Humphrey Bogart, William Holden, Gregory Peck, Rex Harrison, Fred Astaire.... None of this sounds terribly complicated, does it? It's all too complicated for *Love Among Thieves,* except for the Givenchys, in which Hepburn runs around far too much for a 57-year-old elf.


LOST LUGGAGE: *Robert Wagner and Audrey Hepburn in* Love Among Thieves.

When we meet her in the movie, Hepburn is already a baroness and a world-renowned concert pianist and a widow and a thief. (No metamorphosis.) She has stolen three Fabergé eggs to ransom her kidnapped fiancé (Patrick Bauchau) and must, for no discernible reason, transport them from San Francisco to what seem to be the Latin American boondocks. (No Paris, no London, no Rome.) She will endure the slovenly attentions of a bearded and cigar-smoking Robert Wagner and be menaced by a knife-wielding, gun-toting Jerry Orbach. (No Cary Grant, no Humphrey Bogart.) Nobody in *Love Among Thieves* is who he or she pretends to be—not even the fiancé, not even the sister-in-law (Samantha Eggar)—except for the baroness and the Frito Bandito who tries to take her as his mountain bride.

Love Among Thieves wants to be witty and just sits there with a drool. It wants to be thrilling and telegraphs each punch—every station of the triple cross—with the clumsiest of boxing gloves. It wants to be romantic, but there's about as much sexual tension between Hepburn and Wagner as there was between Dolly Parton and Burt Reynolds in *The Best Little Whorehouse in Texas,* a kind of brownout. Somebody should explain to the writers, Stephen Black and Henry Stern, that Latin America is no longer funny-sombrero ha-ha.

Hepburn, who deserves a Tiffany setting, is a sickly fragile Fabergé egg among this paste. Wagner, as always, seems more pleased with himself than I was. Orbach might have wandered in from some other movie, maybe *Marat/Sade.* I think that bite is called for.

TELLY SAVALAS ALSO MAKES A COMEback, in **Kojak: The Price of Justice** (Saturday, February 21; 9 to 11 P.M.; CBS), and he looks fragile, too. The legs are shorter, the shoulders not so broad, the eyes have been to the moon and seen some craters. He has been promoted to

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inspector, and the added clout seems merely to have multiplied his opportunities for disappointment, like a black credit card. I miss Crocker and Stavros, although Theo's new assistant (John Bedford-Lloyd) is a wonder to behold in action and frustration.

Kojak's newest case, based on a novel by Dorothy Uhnak, is worthy of the somber Greek. The bodies of two small boys are found in the Harlem River. Their mother (Kate Nelligan) is accused of murder. Their father (Pat Hingle) kills himself. A mobster (Jeffrey De Munn), a tabloid-newspaper publisher (Jack Thompson), and Theo himself seem to be in love with, scared of, and confounded by Nelligan, "Kitty Hogan from Rego Park, who wanted to make something of herself."

Nelligan—in the middle of all these deaths, blackmail, drugs, alibis, confessions—is, as usual, superb. I've never seen her in any performance that's less than first-rate. She opens herself for the reading like a Book of the Dead.

Partly because we always know just how much time is left in the two-hour movie, we are prepared for many of the plot twists; each commercial is a signal for another brain spin. *The Price of Justice,* nevertheless, unfailingly absorbs. It has more on its mind than who done it. It is as much a study of power and selfishness as it is a solid police procedural. And Kojak, aging and foreshortened, becomes an odd American Maigret. The truth makes him sad.

In brief: AN ENORMOUS AMOUNT OF TALent is if not exactly squandered then more or less dribbled away in **Control** (various dates in February and March; HBO). Burt Lancaster and Ingrid Thulin get together in West Germany to superintend an experiment in underground living: An international cast of fifteen volunteers will spend twenty days in a bomb shelter under conditions of simulated atomic attack. Then the real thing happens. What sort of survival will the likes of Ben Gazzara, Kate Reid, Erland Josephson, and (again) Kate Nelligan fashion for themselves? It is an experiment of which Stanley Milgram would be proud, but nobody else. There really isn't much room for the characters to move around. And while it's hard to disagree with Gazzara's conclusion—"There is no shelter against the bomb, even in a bomb shelter"—we are stuck in an imaginative sluggishness even scriptwriter Brian Moore can't quicken. . . . Also on HBO in February and March: **On Location: Bob Goldthwait—"Share the Warmth,"** in which "the king of maniacal comedy" freaks out at New York City's Bottom Line. Goldthwait talks so dirty it's hard to hear some of the very funny, savage things he has to scream. ■

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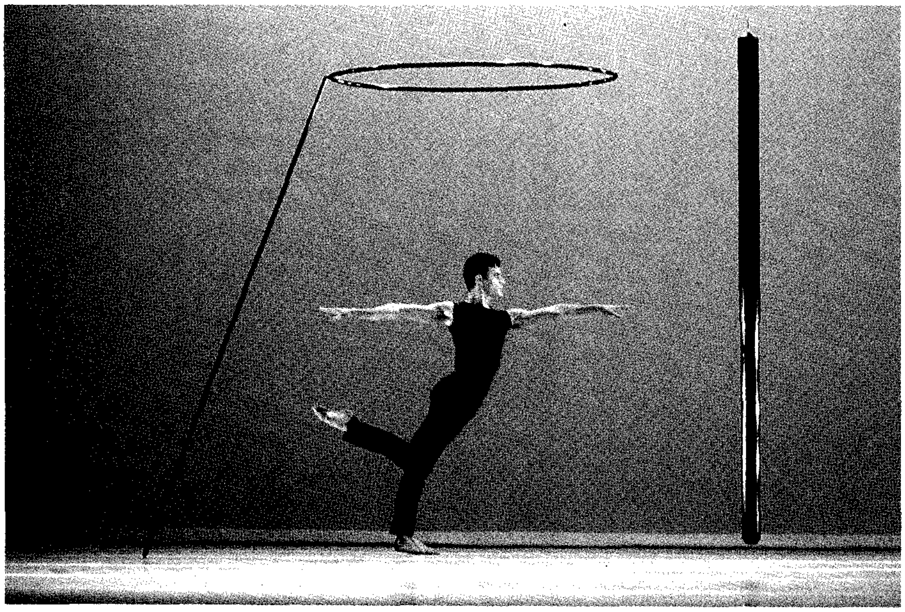
FIGHTING-MAD

"...Tharp hasn't overcome the modern dancer's grudge against classical dance; duets are antagonistic, the energy furious..."

Twyla Tharp MUST BE THE ANGRIEST woman in the world. Season after season, dance by dance, the rage keeps mounting, accompanied by a growing slickness in the work. Having cast herself as an inconsolably embattled figure, first in narrative pieces, then in more abstract ones, she has lately—her own performing career ebbing—transferred that role to her whole company. Meanwhile, as the productions and their surrounding publicity become increasingly glamorized, the company's performance style looks more and more like Broadway. Given Tharp's brilliant choreographic intelligence, this development is dismaying.



NO-RISK BUSINESS: *Ballet Rambert's Mark Baldwin in* Soda Lake, *by Richard Alston.*

In the Upper Room—the first of her new dances presented in the Brooklyn Academy of Music season that runs through March 1—has the sleek accoutrements that nowadays characterize a Tharp production. Philip Glass's harsh, propulsive music sets the stage for excitement; it makes you think of a train rushing at great speed, boldly hooting. Jennifer Tipton's lighting creates a fog calibrated to great density at the back of the stage so that the dancers surge forward out of nowhere, like thugs in the night; you try to forget that Tipton has cannibalized this stunning effect from *Fait Accompli.* Thanks to Norma Kamali, the dancers have full wardrobes ranging from glossy pajama outfits in convict stripes to screaming-red skimpies, the women's accessorized with red pointe shoes over matching socks.

Those pointe shoes are just one factor in Tharp's argument with the world. Having fulfilled commissions with our three top ballet companies, she still hasn't overcome the modern dancer's grudge against classical dance. She's set up this piece so that her dancers look handsome and confident only when they're in sneakers (footgear for early Tharp), contrasting wide slashing moves, punctuated by emphatic footwork, with shruggy, languorous stuff. Put the performers in pointe shoes, and—instead of growing lighter, fleeter, their range extended—they become awkward and ponderous.

Even the parts of the choreography that might offer some pleasure are distorted by stress born of uncompromising belligerence. In terms of pattern, the dance is defiantly stark and symmetrical. It's all short, taut lines, the bodies focused forward in confrontation with the viewer. Duets are antagonistic, as if the partner were an enemy to be felled. The energy is unmitigatedly furious. There isn't a moment of ease, refreshment, human sympathy, not a single yielding gesture, in the piece. The battle is so fierce and unrelenting, the spectator is left with the choice of thrilling to its violence or admitting defeat. The opening-nighters relished the experience. I suspect they thought it reflected reality.

THE PERIOD IN **Ballet Rambert's** HISTORY that I wish I had witnessed is its first twenty years, when the quixotic, indomitable Marie Rambert was uncovering the talents of Frederick Ashton and Antony Tudor. Since that time, the company has undergone several major transformations. From producing new ballets, it fell back on mounting old ones. Then suddenly, in the mid-sixties, it converted itself into a modern-dance ensemble whose choreographers took their inspiration—often ponderously, muddily, and third-hand—from Martha Graham. Since Richard Alston became artistic director in 1986, he has encouraged, by example, choreography in a more classical, objective vein, modeled after the work of Merce Cunningham. Though this is corrective to a degree, the company's recent week at the City Center hardly suggested a return to the brave-new-world excitement of its first years.

At present, the Rambert artists' technique is an amalgam of classical and modern dance. Such hybrids appeal more to European than to American taste; I find that the blending leaches essential elements from the original components. From ballet, specifically from British ballet, comes an emphasis on lovely line, right down to feet that are pointed with finicky care. The modern-dance influence is twofold: The weight, the impulse from the gut, the sculpted curves derive from Graham; at the same time, there is evidence of Cunningham's cooler, more linear style.

This schooling, and the choreography it breeds, effectively displays the Rambert dancers' sleekly tutored bodies and their conscientious control. But this is a dance language that represses spontaneity. Bodies are held at the ready for an excitement they never produce; even when the choreography calls for the performer to lie or fall (this is a critical motif in Alston's *Soda Lake*), the body remains taut. There's never any risk and there's never any release. Because of this, variations in

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rhythm and energy register feebly or not at all; every phrase seems to be cursed by the same dynamics. Though the young new British choreographers making dances for the company dutifully produce a decent variety of shapes, all the moves in all the pieces *feel* pretty much the same. Slow appears leaden (see Michael Clark's *Swamp*), while even a measurably fast pace (as in Alston's *Zansa*) simply doesn't make itself felt as speed. Leaps and jumps intended to convey the illusion of lightness (in Ashley Page's *Carmen Arcadiae*) look merely spongy. At the end of a program of four works by three choreographers, I felt as if I'd seen just one—very, very long—ballet.

The family resemblance of these works can also be traced to the fact that their impact is primarily pictorial. Alston, who studied painting before he came, late, to dance, has encouraged collaborations with visual artists that have resulted in handsomely contrived designs for the company's ballets. This concern has spilled over into the choreography, where visual effect often takes precedence over kinetic force, the action arrested in favor of exquisitely staged tableaux.

ONLY SENTIMENT COULD EXPLAIN THE **New York City Ballet**'s allowing Paul Mejia's *Sinfonia Mistica* to reach opening night. Mejia danced with the City Ballet in the sixties and is presently co-director of the Chicago City Ballet, a troupe that frankly models itself after Balanchine's precepts. Moreover, Mejia is married to Suzanne Farrell, so he is in several ways "family." What he is not, if this feeble work is fair evidence, is an imaginative or even workmanlike choreographer.

Set to the spare, haunting Andrezej Panufnik score from which it takes its title, the ballet gives us a golden youth (Robert La Fosse) who spends a lot of his time recumbent, a stern-faced goddess (Judith Fugate), a dozen demi-soloists with nothing distinctive to do, and a sizable, aimless corps de ballet. In a remarkable illustration of stasis, each of these people is damned to an assigned spot—leading figures dead center in a peach-tinted pool of light, demis prowling its periphery, corps floating back and forth in watery blue light on a neatly arranged grid. God only knows what is going on. The youth seems to fail to pass some (erotic?) test the community has set him up for with the goddess, and so she zaps him (a colleague suggests the Endymion myth, which fits). Everyone has about three steps to his vocabulary. Fugate's make her look stubby and inept. Her costume, pale pink and tinselly, like a child's design for a fairy queen, has subliminal leanings toward Vegas, its main feature being a fringe that sprouts from her nipples and curls lovingly down and around to embrace her derrière. ■

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IT'S POSSIBLE THAT THE TRADITIONAL image of port as a wine that appeals primarily to gouty Englishmen in smoking jackets still deters many from trying it for themselves. In fact, port is one of the most delicious and dependable of wines, and its rich, warming taste makes it especially welcome at this time of year.

What's more, the association of port mainly with British clubs and country houses is less valid today than ever: The French drink more than 3 times as much port as the English (and nearly 35 times as much as we do)—and they drink it as an aperitif, a custom to which the most appropriate reaction is a Gallic shrug.

Port is traditionally served at the end of a meal, with a strong cheese, such as Stilton, or sipped on its own after dinner. It is an easy wine to buy because all types of port but one are ready to drink when bottled and, unlike sherry and Madeira, which may be dry, medium sweet, or sweet, all port is sweet; nevertheless, there are many styles to choose from, and since a well-stocked shop will display a full range of ports, the particular characteristics of each are well worth knowing.

Port is produced in northern Portugal, from vineyards situated along the Douro River about 60 miles east of the city of Oporto (from which the wine derives its name). The wine is made in an unusual way: The red grapes are crushed, and fermentation begins; but after only three or four days, when about half of the grape sugar has been converted into alcohol, the juice is mixed with high-proof neutral wine spirits. This stops fermentation, and results in a fortified red wine that retains much of its original grape sugar; when bottled, port is usually 20 percent alcohol and about 9 percent sugar.

Port is traditionally divided into two main categories: wood ports, which are aged in cask until ready to drink, and then bottled; and vintage ports, which are specially selected lots of slow-maturing wines that are bottled after only two years in cask and need another ten or twenty years of bottle-aging before they can be consumed. Wood ports are further divided into ruby and tawny, and there are several different styles of each. (There is also white port, made the same way as red but from white grapes; fermentation is permitted to continue longer, however, if the wine is to be marketed as a dry aperitif.)

In a manner of speaking, all port begins as ruby port—that is, young, purple-red in color, very fruity, and richly textured. An inexpensive ruby has these basic characteristics in a direct, but one-dimensional, way. There are, however, a number of ruby ports with more character and intensity that are marketed with a proprietary name rather than with the word "ruby," such as Fonseca Bin 27, Cockburn's Special Reserve, Sandeman Founders Reserve, and Warre Warrior; at $12 or so, these wines provide a very good introduction to sturdy young port.

Tawny ports are, as the name implies, lighter in color than ruby, as well as softer in taste. It takes eight to ten years of wood-aging, however, to produce a true tawny—subdued and delicate—and inexpensive tawnies are likely to be light-bodied, pale three-year-old wines. (At one time, such wines were produced by blending white port with red, but this is not often done today.) An inexpensive tawny is simply a bland version of a ruby. A true tawny, on the other hand, is a fine wine, and its finesse and silky complexity provide a very interesting contrast to the more vigorous taste of a ruby. Good examples of tawnies that probably have an average age of ten years or so include Sandeman Royal Tawny, Dow's Boardroom, Warre Nimrod, Croft Distinction, and Noval Trinity House ($11 to $14). Fine, subtle tawnies that taste even older are Harveys Directors Bin ($21) and Graham's Emperor Tawny ($30).

There is, in addition, an officially defined category of tawny port, first permitted to be sold in this country last year, known as "ports with an indication of age"; these may be labeled as 10, 20, 30, or 40 years old. The indications, however, refer to the average age of the blend, not the minimum age of its components (as is the case for whiskey and other spirits). In my experience, the best price-quality ratio is found among the twenty-year-old bottlings: Taylor Fladgate ($35), Robertson's Imperial Tawny ($30), and Ferreira Duque de Bragança ($23) are excellent examples of complex, mature tawnies.

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VARIATIONS ON A THEME: *Three styles of port.*

There is yet another category of ruby and another of tawny, but as both are vintage-dated, it's best to approach them by way of vintage port, the most famous, long-lived, and expensive style of port. Made entirely from the grapes of a single year, vintage port consists of the very best lots of wine from the very best years. A shipper "declares" a vintage only when he thinks he has wines worthy of that designation; most shippers produced vintage ports in 1983, 1980, 1977, 1975, 1970, 1966, 1963, and 1960.

There is no such thing as an official vintage year, however, as demonstrated by the controversy over 1982 and 1983: A number of shippers, including Croft, Sandeman, and Quinta do Noval, declared 1982; most

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of the other major firms, including Cockburn, Dow, Fonseca, Graham, Taylor Fladgate, and Warre, waited a year and declared 1983 instead.

Vintage ports are bottled two years after the harvest, and since wines age much more slowly in bottle than in cask, they represent an interesting paradox: The finest and sturdiest of all ports are deliberately bottled too soon so that they will need an exceptionally long time to mature. Vintage port is noted for its character, backbone, and concentration of flavor; thus, a twenty-year-old vintage port will have more color, grip, and intensity than a twenty-year-old wood-aged tawny. Incidentally, although retailers who carefully lay bottles of cheap Valpolicella and Beaujolais on their sides routinely display expensive vintage port standing up, these wines should always be stored on their sides.

Even in a generally declared year, vintage port accounts for only 200,000 to 300,000 cases out of a total crop of 6 million or 7 million cases. But the interest in these wines among American consumers is such that they now amount to more than 20 percent of the 85,000 cases of port shipped to this country. Even young vintage port is fairly expensive: The 1983s cost $20 to $25; the 1977s, $25 to $40. And consumers unwilling to wait ten or fifteen years must pay the price for older, more mature vintages: $50 to $60 for the 1970s, $60 to $100 for the 1963s. (Prices for specific bottles vary by as much as 40 percent, so it pays to shop around.) Note that most of the classic vintage ports come from the nine firms already cited. Less expensive vintage ports are now available from such firms as Borges, Hooper, Hutcheson, Niepoort, and Ramos-Pinto, but while these fruitier, sweeter bottlings are appealing, they are generally less concentrated and less likely to age well.

Whatever the virtues of vintage port, it is not necessarily the best value or the most accessible style of port: A vigorous ruby or a well-aged tawny may provide more immediate pleasure at much less cost. Remember that a long-lived wine with a vintage year, such as red Bordeaux or vintage port, appeals to collectors because it appreciates in value and to connoisseurs because it can be compared to other wines from the same vintage or to other vintages of the same wine. A nonvintage wine, such as a ruby or aged tawny, is of little interest to collectors and must be enjoyed on its own merits, which can be considerable.

The allure of vintage port is such that there are two other types of port on the market that display a vintage on their label; they are as different from each other as they are from vintage port (which, by the way, is always labeled "vintage port" or "vintage porto"). One is late-bottled vintage port (also known as LBV), which is port from a single year that must be aged in wood for at least four years but for no more than six. It was first created for British restaurateurs, who wanted a wine that bore a vintage on its label but that could be served without further aging and without decanting. The wine is, really, a fine vintage-dated ruby port with some of the fruit and intensity of a true vintage port but on a smaller scale. (Some restaurants are now selling late-bottled vintage ports by the glass at prices more appropriate for true vintage ports.) Many shippers now produce this wine—which is ready to drink when bottled—and usually in vintages that are not declared for vintage port. Good examples include Taylor Fladgate 1981 ($13.50), Dow 1981 ($8.25), Croft 1980 ($15), and Delaforce 1979 ($17), but there are many others to choose from.

The other, and more controversial, category is known as "ports with the date of the harvest" (some are labeled "Colheita"), and these bottles bear vintages that range from 1977 to 1900. The wines, which must be aged in cask for a minimum of seven years, are simply vintage-dated tawny ports, most of which have spent many years in wood (the date of bottling must appear on the label, as it must for all ports with a vintage date or a specific indication of age, such as "20 years old"). Now, the wines themselves can be good, aged tawnies—for example, Niepoort Colheita 1970 ($20) and Hutcheson Colheita 1974 ($12)—but one problem is that consumers are likely to confuse them with vintage ports, and with good reason: Many retailers, who know better, list these tawnies with their vintage ports. Furthermore, these vintage-dated tawnies are much more variable in quality than vintage ports, which are produced only in the best years; the tawnies can be made in any year and aged for any length of time, so the vintage bears no relation to the quality of the wine. Thus the consumer pays a steep premium for this category of old tawny—$135 for a 1934, $300 for a 1900—simply because the label bears a vintage.

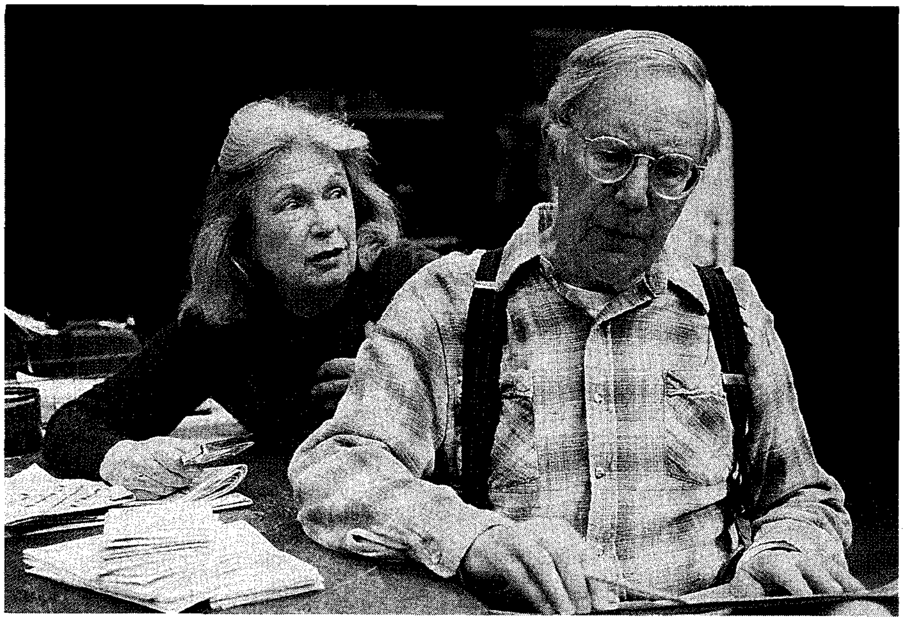
These caveats aside, the variations on the basic theme of port should tempt anyone to explore an after-dinner drink that has half the alcohol of brandy and yet is stable enough so that an opened bottle can be enjoyed over many evenings. ■

Theater/John Simon

NO THANKS FOR THE MEMORY

> "...As the two plays in *Danger: Memory!* come at you, your mind goes numb with indifference and blanks out from boredom..."

THE TWO ONE-ACTERS THAT MAKE UP Arthur Miller's **Danger: Memory!** seem to be about the reasons for which people forget things, although they are so flaccid, erratic, and lackluster that we cannot be quite sure they are about anything except wanting to maintain one's reputation as a dramatist even if one has nothing to say. The most charitable interpretation would be that they are meant as a demonstration of their ostensible theme on the audience itself, for, even as we watch them, we begin to forget them. They are the obverse of Proust's *petite madeleine:* As they come at you, you feel your mind going numb with indifference and blanking out from boredom.



INTO THE PAST: *Fitzgerald and Adams in Arthur Miller's double bill.*

I Can't Remember Anything concerns Leonora, an elderly Connecticut widow, who likes to drink and to drop in on Leo, an old friend who was also close to her husband, Frederick. Leo seems to be a remnant of old-style radicalism; his last, brave ambition ("This country is being ruined by greed and mendacity!") is to leave his organs to the Yale–New Haven Hospital, an example he urges Leonora, who is given to driving drunkenly through red lights, to follow. Apart from the arthritis that plagues him, he will, as Leonora assures him, "die in perfect health"—which is as close as the evening gets to a funny line. "Will they take out your brain too?" Leonora inquires, and is told, "I guess so, for sweetbreads; and my liver, too, with onions." But the organ most under discussion is Leonora's brain, which is atrophying with her hearty support. She doesn't even read the papers ("Nothing is happening, except it's getting worse"), and can no longer remember how she, Leo, and Frederick would frequently spend evenings dancing.

Yet, presently, she remembers the samba, and leads the arthritic Leo in it. This to a record she has brought along to play, for she cannot remember to get her own machine fixed. Sent by her son from a Sri Lankan retreat, the disc proves to be not a lamasery chant but a samba, either because her son's memory is shot, too, or for some other reason the author cannot explain. However, there may be some mnemonic hope. When Leo rhapsodizes about "that fantastic French corkscrew" Frederick had, Leonora recalls seeing it somewhere around the house. The old-timers eat a salad, light some birthday candles, and complain contrapuntally or indulge in free-form grumbling. Leo reminds Leonora that "all we are is a lot of talking nitrogen" and a few other chemicals "worth about two dollars before inflation," though not even the most soaring inflation would increase these characters' value. Mason Adams can do nothing for Leo, but Geraldine Fitzgerald, exuding her funky aroma, makes us at least enjoy *her.*

Clara concerns Albert Kroll, a man whose eponymous daughter, a social worker, lies murdered in the next room while he, for quite a time, lies prone in a faint downstage center. In back of him is an enormous pool of blood (from which no sane policeman would have removed the body), and on a couch, the one piece of furniture on an otherwise empty stage, is Detective Lieutenant Fine. Soon he starts hammering away at Albert to get him to talk about Clara's ex-criminal clients, one of whom may be her murderer. One of them, a Puerto Rican, was indeed Clara's lover, but Albert has forgotten his name, which Fine, using various devices, tries to elicit. Albert's behavior is most peculiar: Sometimes he seems quite nonchalant about Clara in the next room; at other times, he suddenly starts bellowing, though not (at least as written and staged) in any recognizable form of grief.

The play meanders in sundry bizarre but uninviting directions. For example, Albert knows another man named Fine who looks a lot like the lieutenant, has had a son who committed suicide as this Fine's son also did, and had a toe or two shot off in World War II, even as, it turns out, this Fine had. "You realize the number of men that lost toes in all the wars?" Fine asks, putting an end to an almost endless digression that mostly attests to authorial sloth, though whether three-toed or two-toed, I cannot say. Other divagations are more pretentious, as when Fine informs Albert that he was reborn upon seeing photographs of the death camps, which taught him to "do it to them before they can do it to you. Period." The two motives for crime, he declares, are "greed and race, Albert." If you remember that, "you never go wrong." Albert moans, "In the old days, I can't remember people being this complicated," even as his mind—for reasons of greed and race, it turns out—refuses to come up with that lover's name, though Clara had the fellow sleeping over with her at her parents'.

Much of the play reduces itself to a memory monologue delivered to a vision

Photograph by Brigitte Lacombe.

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"...A key to *Moms's* success is the robust likableness of all three performers..."

of Clara as an adolescent, on whose head Albert affectionately places his hat, in one of Gregory Mosher's directorial masterstrokes. To Lieutenant Fine, who watches from the shadows, this hat must seem to hover in midair, which is pretty much where the director and author have abandoned the play and its cast. James Tolkan is an arresting actor, but he cannot do much for this cop, who couldn't get himself arrested; as Albert, the excellent Kenneth McMillan is forced by his part and Mosher's direction into giving his first poor performance. I can't imagine a theater in the boondocks abject enough to produce this double bill, born of an amnesic rather than amniotic fluid, if it weren't signed "Arthur Miller." But if Mr. Miller wishes to trade in signatures, why not go directly to the autograph dealers and save us all the inconvenience of intermediate stages?

Miller has always been the sort of playwright who needs Big Issues on which to smuggle in his little melodramas. In *All My Sons,* it was war profiteering that allowed him to bring in family squabbles and suicide; in *Death of a Salesman,* it was capitalism and materialism that permitted the dragging in of adultery, family squabbles, and suicide; in *The Crucible,* it was McCarthyism that provided the springboard for adultery, family squabbles, and the hero's choice of the death penalty for his ideals. A similarly heroic choice was to occur in *Incident at Vichy,* where the Nazis were the Big Issue. In *A View From the Bridge,* it was illegal immigration and longshoreman solidarity that made possible family squabbles, suggestions of incest and homosexuality, and, again, a form of suicide; in *After the Fall,* which pulled out all the stops, we got both the Holocaust and McCarthyism to permit the airing of dirty linen about Marilyn Monroe and other family squabbles, as well as the obligatory suicide or three, one disguised as heart failure.

After *that* fall, Miller ran out of Big Issues, and his plays became either recyclings of old Big Issues and family squabbles or attempts to go it without Big Issues, and, either way, fiascoes. In the present double bill, the first item is, according to Plan B, Big-Issueless, and as exciting and appetizing as an unfinished can of sardines left unrefrigerated for a few decades; the second reverts to Plan A, the Big Issues being generalized corruption, racism, and cowardice, with feeble echoes of World War II and the Holocaust—and this no longer plays, either. Having made himself one of the largest undeserved reputations in the theater, Miller should heed his own lesson—avoid the dangers of memory and forget about attempts to push his luck any further.

SLIGHT BUT VERY CHARMING IS HOW I would describe **Moms,** a tribute to the black vaudeville comedienne Jackie "Moms" Mabley (1894–1975), by Alice Childress. With incidental music and lyrics by Nathan Woodard and Miss Childress, as expanded and arranged by Grenoldo Frazier, the work is simply and tellingly directed by Walter Dallas. *Moms* is no more and no less than a lovingly unpretentious conjuring up of its spirited heroine. We get to know her life story somewhat sketchily (largely through the tired device of tape-recorded interview sessions), but her lusty idiosyncrasies, her antic (and often antique) humor, her on- and offstage shenanigans, and an obscure corner of show-biz history are frolicsomely, affectionately, and often affectingly re-created and illuminated.

There is only the slenderest of dramatic threads: Moms's relationship with her dresser and her pianist, whom she calls Adele and Luther, respectively but irrespective of their real names; by Kabuki count, these would be Adele IX and Luther XV. The not very plausible plot stratagem has Moms (whose real name was Loretta Mary Aitken) at 75 becoming enamored of the latest Luther, even as she becomes especially dependent on the incumbent Adele. Mostly, though, we get a stream of consciousness interrupted by simulated vaudeville performances and occasional incidents such as a deathbed visit to Jack Mabley, Moms's former acting partner and lover, who "never gave me nothin', so I took his name." Otherwise, Moms, Luther, and Adele share memories, jokes, and musical routines.

On its own modest scale, the show works, even if its second act adds little that's new to the first. The key to the success is the shrewd gutsiness of Moms's material and the robust, uncloying likableness of all three performers. Clarice Taylor (Moms), with her drooping delivery and defensive crouch—even her face seems to slouch as her wide-open, mock-innocent eyes boomerang inward—has the damnedest way of slinking into our conspiratorial sympathy. S. Epatha Merkerson (Adele and other characters), whose range in three shows has impressed me, is a radiantly winning actress, and Grenoldo Frazier (Luther, etc.) can not only act but also, simultaneously, play the piano and dance. *Moms* is as much an invitation to remember as *Danger: Memory!* is an imperative to forget. ■

Books/Rhoda Koenig

CRAZIER THAN YOU AND ME

"...*Johnson v. Johnson* is the so-so story of an unhappy family, the lively tale of a legal battle over money and love..."

Johnson v. Johnson, *by Barbara Goldsmith. Alfred A. Knopf; 285 pages; $18.95.*

IF YOU WANT TO IMPROVE THE ADAGE "There's no fool like an old fool," just add "with money." J. Seward Johnson, heir to the drug-company fortune, took one look at Basia, his wife's new Polish maid, and that was the end of his 32-year marriage, as well as his modest life-style. The 76-year-old Johnson spent $11 million on a yacht for his 34-year-old bride. He indulged her tastes in pictures and furniture; these ran to Rembrandt and Gauguin, Botticelli and Boulle. He bought a house in Florida, two in Italy, and an island in the Bahamas. Then he spent four years and $30 million building her a mansion in New Jersey. Basia called it Jasna Polana, Polish for "Bright Meadow." She may or may not have told him that this was also the name of the estate of perhaps the most famously unhappy married couple in history, Mr. and Mrs. Tolstoy.

However well it began, the Johnson marriage deteriorated as it went on. Seward made valiant attempts to satisfy his wife, but even his spending capacity was not infinite: At 85, he checked into a hospital because of "difficulties with erection." Toward the end of their life together (Seward died in 1983, at 87), Basia would hit him, call him "stupid" and "gaga," and scream at him in rages that sometimes went on for 90 minutes. Tears would trickle, unwiped, down Seward's cheeks.

But before you shed a tear of your own for J. Seward Johnson, consider his life before Basia. As Barbara Goldsmith's book shows, *Johnson v. Johnson* could refer not only to the bitter will contest that the Johnson children fought with their stepmother but to the tortured lives of those children with their father. Johnson was a cold, abstracted man who interposed his millions between himself and his children, making them despair of pleasing him but never stop trying. Seward junior married a gold digger who urged him to kill himself when he felt depressed (he tried but failed); when he asked his trustees for money for a divorce settlement, they refused until he resigned from the family trust, giving up millions of dollars.

TRIAL JUDGE: *Goldsmith reviews the evidence.*

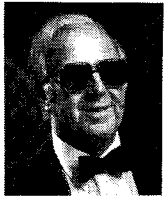
Johnson's relations with his eldest daughter, however, were closer than they should have been: For six years, he committed incest with Mary Lea, the first baby pictured on the J&J baby-powder can—yet another icon of American innocence transmuted into one of depravity. The child grew up into a luckless masochist, married to a cold-blooded autocrat, then to a nutty psychiatrist who would watch her while she had sex with men he fancied. (Mary Lea's luck did change with No. 3, Broadway producer Martin Richards, who protected her from her second husband's murder plot and says he has dedicated himself to giving her the love she never got from the other men in her life and whatever else he can think of: "I started buying her enormous amounts of jewelry . . . and then I bought her furs." I realize that Goldsmith is partial to the Johnson children and in-laws, who cooperated with her, but all the same, Marty Richards, apart from getting his clothes at Bijan, sounds like a prince, and if there are two of him, I want the other one.)

Basia's stepchildren (all but two from a marriage that preceded the one she broke up) were cordial enough to her, but when Johnson's will was read, they cried, with one voice, "fraud" and "undue influence." Johnson had left his entire half-billion-dollar estate to Basia, cutting out the children and the charitable foundation that he had spent his last dozen years building up. For reasons of pride as well as money, the children decided to fight.

With the story of the trial, *Johnson v. Johnson* comes into its own. Up to that point, it is, in the manner of *Edie* or Peter Manso's *Mailer,* a cut-and-paste job of snippets of interviews, only intermittently interesting and sometimes egregiously earnest and dumb, as when Goldsmith, in the hallowed manner of a New York *Times* what's-new-with-the-emotions writer, brings in two doctors to intone that incest is bad for you. But when the book becomes a courtroom drama—emphasis on drama—the sad and seamy recollections give way to lively legal cut-and-thrust, sometimes as crisp as a good TV scenario. When a witness who had accepted a large gift from Mrs. Johnson testified that she had been wrong to call Seward Johnson senile, the children's crackerjack lawyer, Edward Reilly, asked her, "When did you find out you were wrong? After you received the $23,000?"

Another of the witnesses mistakenly referred to the Johnson palace as "Lollapalooza," but this description would better suit Basia, who said that the unfriendly witnesses had been sent by the KGB, that in the Solidarity movement "I am the most important to the people of Poland next to the Pope! No, the Pope is number two," and "When I scuba dive, the fish come and kiss me." In the course of her eventful trial, the judge, who plainly regarded Basia as a fruitcake, received death threats; the serfs on Basia's estate

Photograph 1987 by Thomas Victor.



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staged a kind of peasants' revolt in court; and a former servant played a secret tape recording on which her mistress's caterwauling shook the walls. Before the case could go to the jury, a settlement was reached that made everyone happy. The children got their father's symbolic love, to the tune of $6.2 million apiece. Basia, still the big winner, came away with $350-million. Seward junior is now head of his father's foundation, engaged in oceanographic research. Basia's lawyers are still trying to get half of their $10-million fee. And Mary Lea was heard musing, a month after the agreement was reached, "Maybe I should call Basia, she must be very lonesome." Let Marty Richards, no fool, have the last word: "Are you crazy, Mary Lea?"

The Red White and Blue, *by John Gregory Dunne. Simon and Schuster; 475 pages; $18.95.*

The Red White and Blue IS, FOR THE most part, terrifically readable, but also immensely put-downable. A reason for the latter is that John Gregory Dunne is lavish with murder, mutilation, vomit, dwarf jokes, racist jokes, latrine scenes, and sordid sex. A reason for both is that he is more interested in wisecracks, anecdotes, and flashy scenes than in creating characters or telling a story.

The novel covers a great deal of ground and time—Hollywood, Vietnam, the Oakland ghetto, San Quentin, Latin America, and the Bohemian Grove from the sixties to the early eighties—in telling of the relations of screenwriter Jack Broderick (the narrator), his posh priest brother (he carries his extreme-unction kit in a Mark Cross case), and his sometime wife, Leah, a tough, promiscuous radical lawyer.

Despite strenuous efforts to invest Leah with glamour, she comes across as a pigheaded, self-righteous vulgarian, a sort of goddess of ball-breaking to be worshiped by the detached and rather wimpy Jack. I was much more engaged by Dunne's endearingly repulsive show-business characters, such as Buddy Seville, the Las Vegas comedian, who holds a levee as he shaves in bed, beside two disposable girls, and says to his ex-wife, "You look like a Chink, for Christ's sake. You had a tuck?" Or producer Marty Magnin, who, when Jack calls his movie an allegory, says, "I don't need you to tell me it's a piece of shit."

There is also a contradiction between the novel's size and its style. Jack's narration is terse and cold, with lots of paragraphs that are only a sentence. Or a sentence fragment. But the same points are made, over and over, and the macho pose begins to seem theatrical and sentimental. The result is a novel that manages to be both laconic and long-winded. ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

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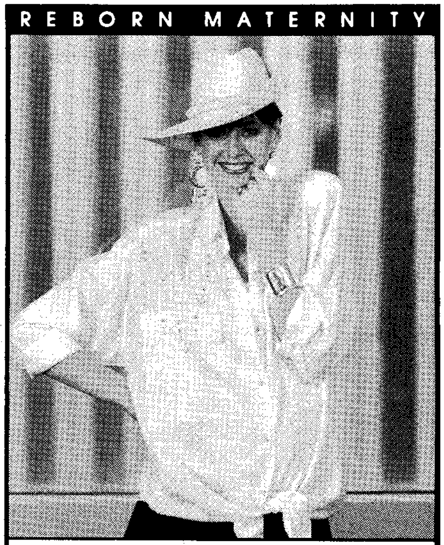
THESE LOVELY DRESSES IN SIZES P–L (4–12), designed exclusively for this boutique, are now reduced at least 50 percent and include all winter stock. Floral silk-crêpe de Chine peplum dresses, were $665, now $333; reptile-print silk-crêpe de Chine dresses, were $675, now $338; cocoa single-knit-wool-jersey turtleneck chemise dresses with gold-lamé trim, were $375, now $188 (no size S); silk-jacquard or -charmeuse hip-length tops, were $375, now $188; three-tone wool-jersey cocktail dresses, were $398, now $199 (no size P); strapless black silk-velvet form-fitting gowns, were $895, now $358; bias-cut black-and-white polka-dotted silk-crêpe de Chine gowns, were $795, now $398; silk gowns with gold-lamé draped bodice and black skirt, were $855, now $428; one-of-a-kind samples and discontinued pieces, were $165–$1,200, now $35–$100. Also, accessories. Checks accepted; no credit cards; all sales final. *Basha &, 1058 Third Ave., near 63rd St. (888-2666); Mon.–Wed. and Fri. 10 a.m.–6 p.m., Thurs. till 7 p.m., and Sat. 11 a.m.–6 p.m.; through 2/23.*

ITALIAN MALE

HERE IS HIGH-STYLE FALL AND WINTER clothing for men (sizes 36–44, pants 28–36, and sweaters and shirts S–XL), all imported from Italy, at tremendous reductions. Selection includes: Italian suits by Sfera and Italian Fashion Export, were $750, now $375; Barbas wool-tweed trench coats, were $650–$700, now $240–$280; Barbas lined raincoats, were $500, now $250; Italian Fashion Export wool-flannel, -herringbone, or other wool-tweed fifties-style pants with cuffs, were $145–$225, now $58–$88; Manuel Ritz Pipo cotton or cotton-and-rayon shirts, were $75, now $25; Markos Alexander patterned wool sweaters, were $250–$350, now $100–$200; Pipo hand-knitted wool-blend sweaters, now 70 percent off; Italian silk neckties, by Ital-seta, clas-



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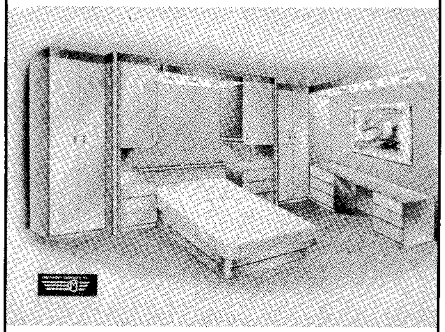

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sic to high style, were $50, now $25. Also, linen pants from last summer, were $145–$225, now $58–$88; and much more. A.E., D.C., checks accepted; all sales final. *Madonna, 822 Madison Ave., near 69th St., mezzanine (879-3748); Mon.–Sat. 11 a.m.–7:30 p.m. and Sun. 1–6 p.m.; while stock lasts.*

HANDBAGS

IMAGINATIVE HANDBAGS IN SOFT LEATHER, trimmed with snakeskin and/or sequins or rhinestones, are at this designer's workroom. Last season's bags are priced far below wholesale, and samples of current stock near wholesale. A few examples: crushed metallic-gold leather zip-top shoulder bags, retail $190, here $45; small snap-front shoulder bags or drawstring-pouch bags in leather with three-dimensional snakeskin flowers, retail $190 and $210, respectively, here $45 and $60; zip-top shoulder bags trimmed with snakeskin and sequins, retail $180, here $35; sample metallic-silver leather tote, here $25; white or black leather hobo bags with silver-and-gold leaves, retail $260, here $70. Also, women's linen or cotton sportswear (sizes 6–14) priced from $25 to $40, including: cotton-knit turtleneck shirts, retail $110, here $35; cotton-corduroy or linen jackets or pants, retail $150, here $40. Checks accepted; no credit cards; all sales final. *Mylinka, 1180 Broadway, near 28th St., fifth floor (685-1150); Thurs. and Fri. 4–7 p.m. and Sat. noon–6 p.m.; 2/19–21 only.*

TO SKI

SKIWEAR FOR MEN AND WOMEN REDUCED 50 percent here includes: Entrant SC men's (sizes XS–XL) down vests with insulated jacket or insulated jackets with zip-out lining, were $225–$360, now $112.50–$180; men's (sizes XS–XL) insulated one-piece suits, in five colors, were $380, now $190; men's (sizes 28–40 S, R, and L) wool-blend stretch pants, in five colors, were $165, now $82.50; Entrant SC waterproof and windproof plain and suspender stretch pants, were $240 and $250, respectively, now $120 and $125; women's (sizes XS–XL) solid or multicolor insulated jackets, were $185–$240, now $92.50–$120; women's (sizes 24–30 S, R, and L) wool-blend stretch pants, in four colors, were $165, now $82.50; insulated bibs (men's sizes 28–40, women's 24–30), were $190, now $95; women's (sizes XS–XL) one-piece insulated suits, were $345–$370, now $172.50–$185. Also, sweaters, gloves, turtlenecks, bags, and some tennis- and cyclewear. A.E., M.C., V., checks accepted; exchanges possible. *Descente, 655 Madison Ave., near 60th St. (888-7750); Mon.–Wed., Fri., and Sat. 10 a.m.–6 p.m. and Thurs. till 7 p.m.; while stock lasts.* ▬

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CUE

A Complete Entertainment Guide for Seven Days Beginning

FEBRUARY 18

133
MOVIES

142
THEATER

145
ART

149
MUSIC & DANCE

152
RESTAURANTS

158
OTHER EVENTS

160
NIGHTLIFE

162
RADIO

163
TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Opening 2/18, through 3/3: *The Legend of Suram Fortress.* #2—Through 2/26: "Rediscovering World Cinema." 2/17–18: *The Clowns; Amarcord.* 2/19: *Samurai,* Parts I–III. 2/20–21: *Mr. Hulot's Holiday; The Mad Adventures of "Rabbi" Jacob.* 2/22–23: *Jules and Jim; Small Change.* 2/24–25: *Viridiana; That Obscure Object of Desire.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. 2/18: *Dancing Mothers; Free to Love.* 2/19: *The Last Picture Show; Daisy Miller.* 2/20–21: *Gore Vidal: The Man Who Said No; Paul Bowles in Morocco.* 2/22: *Montenegro; The Coca-Cola Kid.* 2/23: *The Gospel According to St. Matthew; Notes for an African Orestes.* 2/24: "*Noir* Directors": *Pickup on South Street; Underworld U.S.A.*

3. ESSEX—Grand St. at Essex. St. 982-4455. Through 2/19: *Star Trek IV: The Voyage Home.* Opening 2/20: *Death Before Dishonor.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*Come and See; Ménage.* #2—*Men . . . ; Sherman's March.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*Blue Velvet.* #2—Through 2/19: *Children of a Lesser God.* Opening 2/20: *Eat and Run.*

6. 8TH STREET PLAYHOUSE—8th St. e. of Sixth Ave. 674-6515. *Over the Top.*

7. MOVIELAND 8TH STREET—8th St. e. of University Pl. 477-6600. #1—*Light of Day.* #2—*Betty Blue.* #3—Through 2/19: *The Mission; An American Tail.* Beg. 2/20: *True Stories.*

8. THEATRE 80—St. Mark's Pl. w. of First Ave. 254-7400. 2/18: *Blackmail* (1929); *Sabotage.* 2/19: *Séance on a Wet Afternoon; Portrait of Jennie.* 2/20–21: *Trouble in Paradise; Design for Living.* 2/22: *Bunny Lake Is Missing; Anatomy of a Murder.* 2/23: *Amarcord; The Clowns.* 2/24: *The Scarlet Empress; The Devil Is a Woman.*

9. CINEMA VILLAGE—12th St. e. of Fifth Ave. 924-3363. 2/18–19: *Salo—The 120 Days of Sodom.* 2/20–21: *Breakfast at Tiffany's; Two for the Road.* 2/22–24: *Letter to Brezhnev; Darling.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Crimes of the Heart.* #2—*Little Shop of Horrors.*

11. QUAD CINEMA—13th St. w. of Fifth Ave. 255-8800. #1—*Hannah and Her Sisters.* #2—*A Room With a View.* #3—*Down by Law; Hour of the Star.* #4—*Sid & Nancy;* Fri.–Sun.: *Matter of Heart.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. w. of Eighth Ave. 989-0060. #1—Through 2/19: *The Bedroom Window; Lady and the Tramp.* Opening 2/20: *Billy Galvin.* #2—*Black Widow.* #3—*Outrageous Fortune.*

21. GRAMERCY—23rd St. w. of Lexington Ave. 475-1660. *Mannequin.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Outrageous Fortune.*

24. 34TH STREET EAST—34th St. w. of Second Ave. 683-0255. *Black Widow.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. w. of Second Ave. 532-5544. #1—*From the Hip.* #2—*Radio Days.* #3—*Platoon.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*Light of Day.* #2—*Mannequin.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Platoon.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—Through 2/19: *Critical Condition.* #2—Through 2/19: *The Golden Child.* Theater will close permanently after 2/19.

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*Over the Top.* #2—*Black Widow.* #3—*Blue Velvet.* #4—*The Color Purple.* #5—*The Mission; An American Tail.* #6—*Wanted Dead or Alive.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. Through 2/19: *Star Trek IV: The Voyage Home.* Opening 2/20: *Death Before Dishonor.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *Little Shop of Horrors.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. "*Crocodile" Dundee.* **EMBASSY 3**—Through 2/19: *Children of a Lesser God.* Beg. 2/20: *The Golden Child.* **EMBASSY**

4—Through 2/19: *Peggy Sue Got Married.* Beg. 2/20: *Star Trek IV: The Voyage Home.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. Theater has closed permanently.

38. EMBASSY 49TH STREET—49th St. e. of Seventh Ave. 757-7003. *Lady and the Tramp.* Theater closed to the public 2/17–19 and 2/23–24.

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*From the Hip.* #2—*The Bedroom Window.*

40. GUILD 50TH STREET—50th St. between Fifth and Sixth Aves. 757-2406. *The Color of Money.*

41. ZIEGFELD—54th St. w. of Sixth Ave. 765-7600. *Outrageous Fortune.*

42. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Hannah and Her Sisters.*

44. SUTTON—57th St. e. of Third Ave. 759-1411. *Black Widow.*

45. 57TH STREET PLAYHOUSE—57th St. w. of Sixth Ave. 581-7360. *The Good Father.*

46. NEW CARNEGIE—57th St. e. of B'way. 582-4582. *Hannah and Her Sisters.*

47. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Mannequin.*

48. PLAZA—58th St. e. of Madison Ave. 355-3320. Through 2/19: *The Mission.* Opening 2/20: *Square Dance.*

49. PARIS—58th St. w. of Fifth Ave. 688-2013. *One Woman or Two.*

50. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *'Round Midnight.*

51. MANHATTAN—59th St. between Second and Third Aves. 935-6420. #1—Through 2/19: *From the Hip.* Beg. 2/20: *The Mission.* #2—*Over the Top.*

52. BARONET—Third Ave. at 59th St. 355-1663. *84 Charing Cross Road.* **CORONET**—*Outrageous Fortune.*

53. CINEMA 3—59th St. w. of Fifth Ave. 752-5959. *The Decline of the American Empire.*

54. CINEMA I—Third Ave. at 60th St. 753-6022. *Duet for One.* **CINEMA II**—753-0774. *The Assault.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*The Bedroom Window.* #2—832-2720. *Light of Day.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Little Shop of Horrors.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Platoon.* #2—*Radio Days.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *My Sweet Little Village.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Dead of Winter.*

65. UA EAST—First Ave. at 85th St. 249-5100. *The Bedroom Window.*

66. 86TH STREET EAST—86th St. e. of Third Ave. 249-1144. *Mannequin.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Critical Condition.* #2—*From the Hip.*

68. RKO 86TH STREET TWIN—86th St. w. of Lexington Ave. 289-8900. #1—*Over the Top.* #2—*Light of Day.*

69. COSMO—116th St. nr. Lexington Ave. 534-0330. Through 2/19: *Critical Condition.* Opening 2/20: *Death Before Dishonor.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Dead of Winter.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Scene of the Crime.* #2—*Thérèse.* #3—*Faces of Women.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Through 2/19: *Opera do Malandro.* Opening 2/20: *Alpine Fire.* #2—*Ménage.*

83. REGENCY—B'way nr. 67th St. 724-3700. Through 3/10: "Judy and Liza at the Regency." 2/18–19: *Andy Hardy Meets Debutante; That's Entertainment.* 2/20–21: *For Me and My Gal; Babes in Arms.* 2/22–23: *The Clock; New York, New York* (uncut version). 2/24–25: *Listen, Darling; Strike Up the Band.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*Black Widow.* #2—*A Room With a View.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Platoon.* #2—*Radio Days.* #3—*Mannequin.* #4—*Over the Top.* #5—*Light of Day.* #6—*From the Hip.*

86. THALIA—95th St. w. of B'way. 222-3370. 2/18: *The Canterbury Tales; Pigpen.* 2/19: *Love and Death; Sleeper.* 2/20–21: *Ira, You'll Get Into Trouble; The Big Chill.* 2/22: *Witness; The Plumber.* 2/23: "Canadian Film Export Premieres": *Low Visibility; Crime Wave.* 2/24: *Say Amen, Somebody; The Wilby Conspiracy.*

87. METRO—B'way nr. 99th St. 222-1200. #1—*Hannah and Her Sisters.* #2—*The Decline of the American Empire.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—Through 2/19: *Light of Day; Lady and the Tramp.* Opening 2/20: *Death Before Dishonor.* #2—*Children of a Lesser God.* #3—*Peggy Sue Got Married.* #4—Through 2/19: *Little Shop of Horrors.* Opening 2/20: *The Good Wife.*

89. HARLEM'S MOVIE CENTER 5—125th St. between Adam Clayton Powell and Frederick Douglass Blvds. 222-8900. #1—*Over the Top.* #2—*Platoon.* #3—Through 2/19: *Critical Condition.* Opening 2/20: *Alien Predators.* #4—*The Golden Child.* #5—Through 2/19: *The Color Purple.* Opening 2/20: *Death Before Dishonor.*

90. NOVA—B'way nr. 147th St. 862-5728. Through 2/19: *Star Trek IV: The Voyage Home.* Opening 2/20: *Death Before Dishonor.*

91. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Through 2/19: *Star Trek IV: The Voyage Home.* Opening 2/20: *Alien Predators.* #2—Through 2/19: *Critical Condition; Deadtime Stories.* Beg. 2/20: *The Golden Child.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 769-5200. **Naturemax Theater:** adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 3:30, Mon.–Fri. at 12:30, Sat.–Sun. at 11:30 a.m.; *Nomads of the Deep* and *Skyward:* Daily at 1:30, Mon.–Fri. at 11:30 a.m., Sat.–Sun. at 10:30 a.m.; *The Dream Is Alive:* Daily at 2:30, Mon.–Fri. at 10:30 a.m., Sat.–Sun. at 12:30 and 4:30. Triple feature: adm. $4.75; senior citizens $4.50; children $3: Fri.–Sat. at 6: *On the Wing, Nomads of the Deep,* and *Skyward;* 7:30: *The Dream Is Alive, Nomads of the Deep,* and *Skyward.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. (718) 784-4742. Adm. $4; video only, $2. "Video Landscapes": 2/20–21, 6:30–7:30: *In the Creeks* (1984) by Frank Gillette. Through 2/28: "The Lubitsch Touch": Silent films directed by Ernst Lubitsch and by others in his style; live piano accompaniment. 2/20 at 7:30: *The Marriage Circle* (1924), dir. Lubitsch, with Adolphe Menjou, and *So This Is Paris* (1926), dir. Lubitsch. 2/21 at 7:30: *Lady Windermere's Fan* (1925), dir. Lubitsch, with Ronald Colman, and *A Gentleman of Paris* (1927), dir. Harry D'Abbadie D'Arrast, with Adolphe Menjou.

ARTISTS SPACE—223 W. B'way. 226-3970. Free. Through 3/14, Tue.–Sat. at 11 a.m. and 2:30: "TV Sandino": Independent video and broadcast television from Nicaragua (1983–87). Through 3/14, Tue.–Sat., 11:30 a.m.–6: "Dark Rooms": Film, slide, and video installations by Anne Bray, Kendall Buster, John Knecht, Charles Long, and Carolee Schneemann.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn. (718) 638-5000. Adm. $3; members and senior citizens $2; students $1; museum adm. not included. "Beyond the Melting Pot: The Cinema and Immigration in America." 2/21–22 at 3: *The Emigrants* (Sweden, 1971), dir. Jan Troell, with Max von Sydow and Liv Ullmann.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. 2/18 at 7:30: *Talk of the Town* (1942), dir. George Stevens, with Cary Grant, Jean Arthur, and Ronald Colman.

COLLECTIVE FOR LIVING CINEMA—41 White St. 925-2111. Contribution $5. 2/20 at 8: *Dream & Desire* (1986, premiere), *Oblivion* (1969), *The Mirror Garden* (1966), *Shaving Cream* (1986), *Broken Heart* (1984), and other films, including another premiere, all by Tom Chomont; Chomont present. 2/21 at 8: *Christopher Strong* (1933), dir. Dorothy Arzner, with Katharine Hepburn, and *The Outrage* (1950), dir. Ida Lupino. 2/22 at 7: *The Visit* and *Reel VI* by Leandro Katz, both premieres; Katz present.

EDUCATIONAL ALLIANCE WEST—51 E. 10th St. 420-1150. Adm. $6. Special screening for singles 25–50: 2/22 at 7:30: *The Fifth Horseman Is Fear* (Czechoslovakia, 1968), dir. Zbynek Brynych.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. "Ciné-Club": adm. $3.50; students and senior citizens $2.50; members free; limited seating. 2/17–18 at 1, 3:15, 6, and 8:45: *L'Eté prochain* (France, 1985), dir. Nadine Trintignant, with Philippe Noiret and Claudia Cardinale. 2/24–25 at 1, 3:15, 6, and 8:45: *Viva la Muerte* (1971), dir. Fernando Arrabal.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. "Video-Feature": Through 2/22: "Return of Guerrilla Television: A *TVTV* Retrospective": Tue.–Fri. at 12:15 and 2:45, Sat.–Sun. 11:15 a.m. and 2:30: *Superbowl* (1976); Tue.–Fri. at 1:15 and 3:45, Sat.–Sun. 1:15 and 4:30: *TVTV Looks at the Oscars* (1976); Tue.–Fri. at 2:15, Sat.–Sun. at 12:30 and 3:45: *Video & Television Review #1: TVTV* (1975).

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members $4. "Japan at War: Rare Films From World War II." 2/18 at 7:30: *The Story of the Last Chrysanthemums* (Japan, 1939), dir. Kenji Mizoguchi. 2/20 at 7:30: *Five Scouts* (Japan, 1938) and *Airplane Drone* (Japan, 1939), both dir. Tomotaka Tasaka.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. National Jewish Archive of Broadcasting: 2/22 at 12:30, 1:30, and 2:30: "Old Man Stone," from *Eternal Light* (NBC, 1956), and "Mrs. Steinberg's Partner in Heaven," from *Frontiers of Faith* (NBC, 1955).

THE KITCHEN—512 W. 19th St. 255-5793. Video Viewing Room, free: Through 2/28, Tue.–Sat. at 1: "The Medicine Show," Program 2: *Debate of the Dead* (1983) by Betsy Newman and Ellin Stein, *The Micciah Channel* (1985) by Julie Winter and Jon Child, *In Line* (1986) by Tony Conrad, and *Seizure* (1980) by Pat Hearn; 2:30: *Las Mujeres del Mercado* by Annie Goldson and Ann Crenovich; at 3: "Democracy in Communication": weekly program by Latin American artists (from El Salvador, 2/17–21; from Nicaragua, 2/24–29); at 4: "Darkest England," from *The Eleventh Hour* (Channel Four, Great Britain, 1984).

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Personal Cinema Program. Contribution $4. 2/20 at 8: Films by Bruce Posner: *Monadnock: The First Symphony* (1986, premiere), *Deaf Women Listening to Stockhausen: Pt. II* (1981), *Lepus* (1982), *Luther Film* (1983), *Chu Chu Cha Cha* (1979), and *Sappho and Jerry* (1977–78). 2/21 at 8: Alan Sondheim and Damaged Life: *Flesh* (1987) and other film-performance works; film and text by Sondheim, performance by Denise de la Cerda.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Wed.–Sat. noon–5, Tue. noon–8. Through 2/28: "New York World Television Festival." Through 3/14, Wed.–Sat. at 12:30 and 3:30, Tue. at 5:30: *The Petrified Forest* (NBC, 1955), with Humphrey Bogart.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** 2/20–3/3: "Perspectives on French Cinema." 2/20 at 2:30: *High Speed* (France, 1986), dir. Monique Dartonne and Michel Kaptur; at 6: *Mélo* (France, 1986), dir. Alain Resnais, with Sabine Azéma and Fanny Ardant; Resnais and Ardant present. 2/21 at 2: *Inspecteur Lavardin* (France, 1986), dir. Claude Chabrol, with Jean Poiret and Jean-Claude Brialy; at 5: *Partir Revenir* (France, 1985), dir. Claude Lelouch, with Annie Girardot and Jean-Louis Trintignant; Lelouch present. 2/22 at 2: *Notre Histoire* (France, 1984), dir. Bertrand Blier, with Alain Delon and Nathalie Baye; at 5: (See 2/21 at 2). 2/23 at 2:30: (See 2/22 at 2); at 6: *La Puritaine* (France, 1986), dir. Jacques Doillon, with Michel Piccoli, Sabine Azêma, and Sandrine Bonnaire. 2/24 at 2:30: (See 2/23 at 6); 6:30: *Rosa la Rose* (France, 1986), dir. Paul Vecchiali, with Marianne Basler; Basler present. **Titus Theater 2:** 2/19 at 6 and 8:30:

"Video Viewpoints": Zbigniew Rybczynski, "The Future of Video." Through 2/24: "The Films of Rudy Burckhardt." 2/20 at 3: "Rudy Burckhardt: Bananas and Nudes": *Paradise Arms* (1968), made with Neil Welliver, *Six Days* (1978), *Mobile Homes* (1979), and *The Nude Pond or Just Walking Around* (1985), with John Ashbery, Yoshiko Chuma, and Douglas Dunn; 6:30: "Rudy Burckhardt: With Dancers": *Paul Taylor: Junction* (1967), *Dana Reitz: A Summer in Maine* (1978), *Yoshiko Chuma: Five Car Pile-up* (1983), *Douglas Dunn: Dancers, Buildings, and People in the Street* (1986), and *Yoshiko Chuma: Untitled* (1984). 2/21 at 2:30: "Rudy Burckhardt: Made to Music": *Millions in Business as Usual* (1961), *Daisy* (1966), *Made in Maine* (1972), *Sonatina and Fugue* (1980), *Central Park in the Dark* (1985), made with Christopher Sweet, with Yoshiko Chuma, and *Bach's Last Keyboard Fugue* (1981); 5:30: "Rudy Burckhardt: Diary and Collage": *City Pasture* (1974), *Cerveza Bud* (1981), and *Digital Venus* (1968–87). 2/22 at 2:30: "Rudy Burckhardt: Starring Edwin Denby": *145 West 21* (1936), with Virgil Thomson and Aaron Copland, *Lurk* (1964), co-dir. Red Grooms, with Grooms and Mimi Gross, and *Money* (1968); 5:30: (See 2/20 at 3). 2/23 at 3: "Rudy Burckhardt: Collaborations": *The Aviary, Nymphlight, A Fable for Fountains,* and *What Mozart Saw on Mulberry Street,* all made with Joseph Cornell (1955–57); *The Casserole Dish* (1978), made with Phillip Lopate; and *Shoot the Moon* (1962), made with Red Grooms; 6:30: (See 2/21 at 2:30). 2/24 at 6:30: (See 2/20 at 6:30).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. 2/18 at 8: *Every Man for Himself* (France, 1980), dir. Jean-Luc Godard, with Isabelle Huppert and Nathalie Baye. Black History Month: 2/19 at 8: *Generations of Resistance* (1980) and *Winnie and Nelson Mandela* (1986), both dir. Peter Davis; guest speaker. 2/20 at 8 and 10:30: *Himatsuri* (Japan, 1984), dir. Mitsuo Yanagimachi. 2/21 at 8: *Andrei Rublev* (U.S.S.R., 1966), dir. Andrei Tarkovsky. Black History Month special event, free: *Eyes on the Prize: America's Civil Rights Years, 1954–1965* (1986): 2/22, 1–4: Part I; 4–5:30: free dinner and entertainment; 5:30–8:30: Part II. 2/23 at 8: (See 2/20 at 8 and 10:30). 2/24–25 at 7:30: *On Valentine's Day* (1986), a double feature with *1918* (1985) at 9:30, both films: dir. Ken Harrison; starring Matthew Broderick, William Converse-Roberts, and Hallie Foote; and written by Horton Foote.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. 2/19 at noon: "Images of Africa: Ousmane Sembene": *Borom Saret* (Senegal, 1963), dir. Sembene, and *Mandabi* (Senegal, 1970), dir. Sembene. 2/22 at 2:30: "Gordon Parks, A Retrospective": *Moments Without Proper Names* (1986), dir. Parks; Parks present. 2/24 at noon: "Gordon Parks, A Retrospective": *Odyssey of Solomon Northrup* (1984), dir. Parks; 2:30: "Films on South African Apartheid": *Woza Albert!* (1982), and *Witness to Apartheid* (1986), dir. Sharon Sopher and Kevin Harris; at 6: Academy of American Poets series: "Voices and Visions"; *William Carlos Williams* (1987); discussion with James Laughlin and Williams's son, Dr. Eric Williams.

P.S. 1—46-01 21st St., Long Island City. (718) 784-2084. Free with museum adm. 2/22 at 1: Films by Danny Lyon: *Dear Mark (A Film for Mark DiSuvero)* (1981), *Los Niños Abandonados* (1975), and *El Otro Lado* (1978). 2/22 at 1: Video: *Framed Youth* (Channel Four, Great Britain).

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Through 4/23: "The Age of New Yorker Films"; separate adm. to each film. 2/17–19 at 6: *Diary for My Children* (Hungary, 1984), dir. Marta Meszaros; at 8: *No Man's Land* (Switzerland, 1985), dir. Alain Tanner; at 10: *Ali: Fear Eats the Soul* (West Germany, 1974), dir. Rainer Werner Fassbinder. 2/20–22 at 6: *Ceddo* (Senegal, 1977), dir. Ousmane Sembene; 8:15: *Barravento* (Brazil, 1962), dir. Glauber Rocha; at 10: *Quilombo* (Brazil, 1984), dir. Carlos Diegues; 2/21–22 at 4: *Sambizanga* (Angola, 1972), dir. Sarah Maldorer. 2/24–26 at 6: *Emitai* (Senegal, 1971), dir. Ousmane Sembene; 8:15: (See 2/20–22 at 8:15); at 10: *Tent of Miracles* (Brazil, 1977), dir. Nelson Pereira dos Santos. Public Service (free): Sat.–Sun. at 2, through 3/8: *Millhouse: A White Comedy* (1971), dir. Emile de Antonio.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens. (718) 592-2405. Free with museum adm. "American Visions." 2/21 at 2: *Right Out of History* (1980), dir. Johanna Demetrakas, with Judy Chicago.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Through 2/28: "Before Hollywood: Turn-of-the-Century Film From American Archives." Through 2/21, Tue. at 1:30 and 5:30, Wed.–Sat. at 11:30 a.m. and 2:30: Program IV (1912–1913): "Domestic Life." 2/22–28, Sun. at 3, Tue. at 6, Wed.–Sat. at 11:30 a.m.: Program V (1912–1915): "The Frontier Spirit"; 2/24–28, Tue. at 1:30, Wed.–Sat. at 2:30: Program VI (1915): "Love and Misadventure."

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000; Y-Charge: 996-1100. Adm. $7. "A Lens on Israel: Society Through Its Cinema." 2/22 at 7:30: *Paratroopers* (Israel, 1976), dir. Judd Ne'eman; Dr. Moshe Papa, guest speaker.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Over the Top.* #2—Through 2/19: *Little Shop of Horrors.* Beg. 2/20: *Alien Predators.* #3—Through 2/19: *From the Hip.* Beg. 2/20: *Death Before Dishonor.* #4—*Lady and the Tramp; An American Tail.*

101. AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Outrageous Fortune.* #2—*"Crocodile" Dundee.* #3—*Over the Top.* #4—*The Color of Money.*

102. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Black Widow.* #2—*Outrageous Fortune.*

103. DALE—W. 231st St. at B'way. 884-5300. #1—*Platoon.* #2—*Over the Top.*

104. DOVER—Boston Rd. at E. 174th St. 542-3511. Through 2/19: *Star Trek IV: The Voyage Home.* Beg. 2/20: *Death Before Dishonor.*

105. FAIRMONT—E. Tremont Ave. nr. Crotona Ave. 901-3322. #1—*Over the Top.* #2—*Critical Condition.* #3—*Star Trek IV: The Voyage Home.* #4—Through 2/19: *The Golden Child.* Beg. 2/20: *Death Before Dishonor.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Outrageous Fortune.* #2—*Over the Top.* #3—*Light of Day.* #4—*Mannequin.*

107. KENT—E. 167th St. nr. Grand Concourse. 367-1288. *Over the Top.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*Critical Condition.* #2—*The Golden Child.* #3—*Platoon.* #4—*Wanted Dead or Alive.*

109. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Platoon.* #2—*From the Hip.* #3—*Critical Condition.* #4—*Light of Day.*

110. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—*Outrageous Fortune.* #2—*Radio Days.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Mannequin.* #2—Through 2/19: *Native Son.* Beg. 2/20: *Alien Predators.* #3—*Over the Top.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Over the Top.* #2—*Hannah and Her Sisters.* #3—*Radio Days.* #4—*Little Shop of Horrors.* #5—*Mannequin.* #6—*The Golden Child.* #7—*Black Widow.* #8—*From the Hip.* #9—*Critical Condition.* #10—*Outrageous Fortune.* #11—*Dead of Winter; An American Tail.* #12—*Platoon.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Platoon.* #2—*Outrageous Fortune.* #3—*Radio Days.* #4—*Hannah and Her Sisters.* #5—Through 2/19: *Little Shop of Horrors.* Beg. 2/20: *The Good Wife.* #6—*A Room With a View.* #7—*Light of Day.*

201. AVENUE U—Ave. U at E. 16th St. 645-3800. Program unavailable.

202. BENSON—86th St. at 20th Ave. 372-1617. #1—*Outrageous Fortune.* #2—*Hannah and Her Sisters.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. 596-7070. #1—*Black Widow.* #2—*Crimes of the Heart.*

204. CANARSIE—Ave. L at E. 93rd St. 251-0700. #1—*Over the Top.* #2—Through 2/19: *Children of a Lesser God; An American Tail.* Beg. 2/20: *Death Before Dishonor.* #3—*Outrageous Fortune.*

206. COBBLE HILL—Court St. at Butler St. 596-9113. Program unavailable.

207. COMMODORE—B'way at Rodney St. 384-7259. #1—*Over the Top.* #2—Through 2/19: *Star Trek IV: The Voyage Home.* Beg. 2/20: *Death Before Dishonor.*

208. DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Over the Top.* #2—Through 2/19: *Native Son.* Beg. 2/20: *Alien Predators.*

209. FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Over the Top.* #2—Through 2/19: *Dead of Winter; The Bedroom Window.* Beg. 2/20: *Death Before Dishonor.* #3—Through 2/19: *From the Hip.* Beg. 2/20: *Alien Predators.* #4—*Children of a Lesser God.* #5—*Peggy Sue Got Married.*

210. KENT—Coney Island Ave. nr. Ave. H. 338-3371. #1—*Platoon.* #2—*Black Widow.*

211. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Radio Days.* #2—*From the Hip.*

212. LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Platoon.* #2—*Deadtime Stories.* #3—*The Golden Child.* #4—*Critical Condition.*

213. LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Platoon.* #2—*Dead of Winter.* #3—*Star Trek IV: The Voyage Home.*

214. MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Radio Days.* #2—*Black Widow.* #3—Through 2/19: *The Bedroom Window.* Beg. 2/20: *The Good Wife.* #4—*Light of Day.*

215. OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Radio Days.* #2—*Outrageous Fortune.* #3—*Over the Top.* #4—*Platoon.* #5—*Hannah and Her Sisters.* #6—Through 2/19: *Light of Day.* Beg. 2/20: *Death Before Dishonor.*

216. PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Platoon.* #2—*The Golden Child.*

217. RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—Through 2/19: *Critical Condition.* Beg. 2/20: *Alien Predators.* #2—*Over the Top.* #3—*Platoon.* #4—*Mannequin.* #5—Through 2/19: *From the Hip.* Beg. 2/20: *Death Before Dishonor.*

218. RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—Through 2/19: *Critical Condition.* Beg. 2/20: *Death Before Dishonor.* #2—*Over the Top.* #3—Through 2/19: *"Crocodile" Dundee.* Beg. 2/20: Kung fu films. #4—Through 2/19: *The Golden Child; Deadtime Stories.* Beg. 2/20: *Alien Predators.*

219. RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Light of Day.* #2—*Black Widow.* #3—*Over the Top.* #4—*Platoon.*

220. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Dead of Winter.* #2—*Little Shop of Horrors.* #3—Through 2/19: *From the Hip.* Beg. 2/20: *The Good Wife.* #4—*Outrageous Fortune.* #5—*Mannequin.*

221. WALKER—18th Ave. at 64th St. 232-4500. #1—*Mannequin.* #2—Through 2/19: *Crimes of the Heart.* Beg. 2/20: *Death Before Dishonor.* #3—*From the Hip.* #4—*Over the Top.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—545-9470. #1—*Mannequin.* #2—*Outrageous Fortune.* #3—*Over the Top.* #4—*Platoon.* #5—*Light of Day.* #6—Through 2/19: *From the Hip.* Beg. 2/20: *Death Before Dishonor.*

301. BAYSIDE—LOEWS BAY TERRACE—428-4040. #1—*Radio Days.* #2—*Over the Top.*

302. BAYSIDE—MOVIES AT BAYSIDE—225-7711. #1—*Outrageous Fortune.* #2—Through 2/19: *Outrageous Fortune.* Beg. 2/20: *The Good Wife.* #3—*Mannequin.* #4—*From the Hip.*

303. CORONA—PLAZA—639-7722. Through 2/19: *The Goonies; An American Tail.*

304. DOUGLASTON—MOVIEWORLD—423-7200. #1—*Platoon.* #2—*Black Widow.* #3—*Outrageous Fortune.* #4—*From the Hip.* #5—*Hannah and Her Sisters.* #6—*Mannequin.* #7—*The Mission; An American Tail.*

305. ELMHURST—LOEWS ELMWOOD—429-4770. #1—*Platoon.* #2—*Dead of Winter.*

306. FLUSHING—UA QUARTET—359-6777. #1—*Light of Day.* #2—*Platoon.* #3—Through 2/19: *An American Tail.* Beg. 2/20: *Alien Predators.* #4—*Black Widow.*

307. FLUSHING—UTOPIA—454-2323. #1—*Outrageous Fortune.* #2—*Platoon.*

308. FOREST HILLS—CINEMART—261-2244. #1—*"Crocodile" Dundee.* #2—*A Room With a View; Lady and the Tramp.*

309. FOREST HILLS—CONTINENTAL—544-1020. #1—*From the Hip.* #2—*Black Widow.* #3—*Outrageous Fortune.*

310. FOREST HILLS—FOREST HILLS—261-7866. #1—*Radio Days.* #2—*Hannah and Her Sisters.*

311. FOREST HILLS—LOEWS TRYLON—459-8944. *Star Trek IV: The Voyage Home.*

312. FOREST HILLS—MIDWAY—261-8572. #1—*Light of Day.* #2—*Over the Top.* #3—Through 2/19: *The Bedroom Window.* Beg. 2/20: *The Good Wife.* #4—*Mannequin.*

313. FRESH MEADOWS—CINEMA CITY—357-9100. #1—*Black Widow.* #2—*Outrageous Fortune.* #3—*Mannequin.* #4—Through 2/19: *From the Hip; An American Tail.* Beg. 2/20: *Death Before Dishonor.* #5—*Platoon.*

314. FRESH MEADOWS—RKO MEADOWS—454-6800. #1—*Dead of Winter.* #2—*Light of Day.*

315. JACKSON HEIGHTS—COLONY—478-6777. #1—*Black Widow.* #2—*Light of Day.*

316. JACKSON HEIGHTS—JACKSON—335-0242. #1—*Over the Top.* #2—*Platoon.* #3—*Outrageous Fortune.*

317. KEW GARDENS HILLS—MAIN STREET—268-3636. #1—Through 2/19: *Star Trek IV: The Voyage Home.* Beg. 2/20: *The Good Wife.* #2—*Children of a Lesser God.*

318. OZONE PARK—CROSSBAY—848-1738. #1—*Platoon.* #2—*Outrageous Fortune.* #3—*Over the Top.*

319. REGO PARK—LOEWS LEFRAK CITY—699-4700. #1—*The Golden Child.* #2—*Critical Condition.* #3—*Little Shop of Horrors.*

320. ROCKAWAY PARK—SURFSIDE—945-4632. Program unavailable.

321. SUNNYSIDE—CENTER—784-3050. #1—*Platoon.* #2—*Outrageous Fortune.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*"Crocodile" Dundee.* #2—*From the Hip.*

401. NEW DORP—HYLAN—351-6601. #1—*Platoon.* #2—*Radio Days.*

402. NEW DORP—LANE—351-2110. *Dead of Winter.*

403. NEW DORP—RAE—979-0444. #1—*Over the Top.* #2—*Light of Day.* #3—Through 2/19: *The Mission.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Black Widow.* #2—*Outrageous Fortune.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Mannequin.* #2—*Over the Top.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Platoon.* #2—*From the Hip.*

501. BELLMORE—MOVIES—783-7200. Through 2/19: *The Morning After; An American Tail.* Beg. 2/20 (tent.): *Crimes of the Heart.*

502. BETHPAGE—MID-ISLAND—796-7500. Through 2/19: *Little Shop of Horrors.*

503. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Over the Top.* #2—*Mannequin.* #3—*Black Widow.* #4—*From the Hip.*

504. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Outrageous Fortune.* #2—*Light of Day.* #3—*Mannequin.* #4—Through 2/19: *Star Trek IV: The Voyage Home.* Beg. 2/20: *Death Before Dishonor.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Outrageous Fortune.* #2—*Platoon.* #3—*The Mission.* #4—*Over the Top.* #5—*Mannequin.* #6—*Light of Day.* #7—*Black Widow.* #8—*From the Hip.*

506. GREAT NECK—SQUIRE—466-2020. #1—*Black Widow.* #2—*Light of Day.* #3—*Over the Top.*

507. HEWLETT—RKO—791-6768. Through 2/19: *Brighton Beach Memoirs.* Beg. 2/20: *The Morning After.*

508. HICKSVILLE—HICKSVILLE—931-0749. #1—Through 2/19: *Peggy Sue Got Married.* Beg. 2/20: *The Good Wife.* #2—Through 2/19: *The Color of Money.* Beg. 2/20: *Alien Predators.*

509. HICKSVILLE—MID-PLAZA—433-2400. #1—*Radio Days.* #2—*Black Widow.* #3—*From the Hip; Song of the South.* #4—*Platoon.* #5—Through 2/19: *Dead of Winter; An American Tail.* Beg. 2/20 (tent.): *Death Before Dishonor.* #6—*Hannah and Her Sisters.*

510. LAWRENCE—RKO—371-0203. #1—*"Crocodile" Dundee.* #2—Through 2/19: *Children of a Lesser God; An American Tail.* Beg. 2/20: *Alien Predators.* #3—*Over the Top.*

511. LEVITTOWN—LEVITTOWN—731-0516. #1—*"Crocodile" Dundee.* #2—Through 2/19: *Little Shop of Horrors.* Beg. 2/20 (tent.): *Star Trek IV: The Voyage Home.*

512. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Light of Day.* #2—*Platoon.* #3—*Dead of Winter.* #4—*Star Trek IV: The Voyage Home.* #5—*Outrageous Fortune.* #6—*Radio Days.*

513. LONG BEACH—PARK AVENUE—432-0576. Through 2/19: *Little Shop of Horrors.* Beg. 2/20: *Critical Condition.*

514. LYNBROOK—LYNBROOK—593-1033. #1—*Platoon.* #2—*Radio Days.* #3—*Mannequin.* #4—*Light of Day.*

515. MALVERNE—TWIN—599-6966. #1—Through 2/19: *Little Shop of Horrors.* Beg. 2/20 (tent.): *The Bedroom Window.* #2—*A Room With a View.*

516. MANHASSET—MANHASSET—627-7887. #1—*Platoon.* #2—*Outrageous Fortune.* #3—*Mannequin.*

517. MASSAPEQUA—PEQUA—799-6464. *Outrageous Fortune.*

518. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Over the Top.* #2—*Black Widow.* #3—*Platoon.* #4—*From the Hip.* #5—Through 2/19: *Dead of Winter.* Beg. 2/20: *The Good Wife.* #6—*Light of Day.* #7—*Mannequin.* #8—Through 2/19: *Peggy Sue Got Married.* Beg. 2/20: *Alien Predators.* #9—*Crimes of the Heart.*

519. MERRICK—TWIN—546-1270. #1—*Mannequin.* #2—*Black Widow.*

520. NEW HYDE PARK—HERRICKS—747-0555. #1—*"Crocodile" Dundee.* #2—*Crimes of the Heart.*

521. OCEANSIDE—OCEANSIDE—536-7565. #1—Through 2/19: *Little Shop of Horrors.* #2—Through 2/19: *Crimes of the Heart.*

522. PLAINVIEW—OLD COUNTRY—931-4242. #1—*"Crocodile" Dundee.* #2—*A Room With a View.*

523. PORT WASHINGTON—MOVIES—944-6200. #1—*Black Widow.* #2—*Over the Top.* #3—Through 2/19: *The Mission.* #4—*Hannah and Her Sisters.*

524. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Outrageous Fortune.*

525. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—Through 2/19: *The Mission.* Beg. 2/20: *The Good Wife.* #2—*From the Hip.*

526. ROSLYN—ROSLYN—621-8488. #1—*Radio Days.* #2—Through 2/19: *Dead of Winter.*

527. SYOSSET—SYOSSET—921-5810. #1—*Light of Day.* #2—*Over the Top.* #3—*Mannequin.*

528. SYOSSET—UA CINEMA 150—364-0700. *Outrageous Fortune.*

529. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Mannequin.* #2—*Light of Day.* #3—*Black Widow.*

530. VALLEY STREAM—SUNRISE—825-5700. #1—*Over the Top.* #2—*Radio Days.* #3—*Critical Condition.* #4—*Outrageous Fortune.* #5—*The Golden Child.* #6—*From the Hip.* #7—*Star Trek IV: The Voyage Home; Deadtime Stories.* #8—*Hannah and Her Sisters.* #9—*Dead of Winter.* #10 and #11—*Platoon.* #12—*Children of a Lesser God; An American Tail.*

531. WANTAGH—RKO—781-6969. Through 2/19: *Brighton Beach Memoirs.* Beg. 2/20: *The Morning After.*

532. WESTBURY—DRIVE-IN—334-3400. #1—*Over the Top.* #2—*Light of Day.* #3—Through 2/19: *The Color of Money.* Beg. 2/20: *Alien Predators.*

533. WESTBURY—WESTBURY—333-1911. #1—Through 2/19: *Star Trek IV: The Voyage Home.* #2—*Children of a Lesser God.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*From the Hip.* #2—*Hannah and Her Sisters.* #3—*Mannequin.*

601. BABYLON—SOUTH BAY—587-7676. #1—*Crimes of the Heart.* #2—*Outrageous Fortune.* #3—Through 2/19: *Blue Velvet; Lady and the Tramp.* Beg. 2/20: *Death Before Dishonor.*

602. BAY SHORE—CINEMA—665-1722. *Light of Day.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Platoon.* #2—*Over the Top.*

605. BRENTWOOD—BRENTWOOD—273-3900. Through 2/19: *Star Trek IV: The Voyage Home.* Beg. 2/20: *Little Shop of Horrors.*

606. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Black Widow.* #2—*Over the Top.* #3—*From the Hip.* #4—*Top Gun; Lady and the Tramp.* #5—*Platoon.* #6—*Radio Days.* #7—*Outrageous Fortune.* #8—*Dead of Winter.* #9—*Children of a Lesser God; An American Tail.* #10—*Hannah and Her Sisters.* #11—*Mannequin.* #12—*"Crocodile" Dundee.*

608. COMMACK—MULTIPLEX—462-6953. #1—*Radio Days.* #2—*Over the Top.* #3—*The Golden Child; An American Tail.* #4—*Dead of Winter.* #5—*Hannah and Her Sisters.* #6 and #7—*Platoon.* #8—*Star Trek IV: The Voyage Home.* #9—*Black Widow.* #10—*Outrageous Fortune.* #11—*Mannequin.* #12—*From the Hip.*

609. COMMACK—RKO—499-4545. #1—*Light of Day.* #2—*Peggy Sue Got Married.*

610. CORAM—PINE—698-6442. #1—*Platoon.* #2—*Hannah and Her Sisters.* #3—*Mannequin.* #4—*Peggy Sue Got Married.*

611. CORAM—THE MOVIES AT CORAM—736-6200. #1—*Platoon.* #2—*Over the Top.* #3—*Mannequin.* #4—*Light of Day.* #5—*Black Widow.* #6—*From the Hip.* #7—*Outrageous Fortune.* #8—Through 2/19: *Lady and the Tramp.* Beg. 2/20: *The Good Wife.*

612. EAST HAMPTON—CINEMAS—324-0448. #1—*Platoon.* #2—*Radio Days.* #3—*Outrageous Fortune.* #4—Through 2/19: *Light of Day.* Beg. 2/20: *The Good Wife.* #5—*Black Widow.*

613. ELWOOD—ELWOOD—499-7800. #1—Through 2/19: *From the Hip; An American Tail.* Beg. 2/20 (tent.): *Death Before Dishonor.* #2—*A Room With a View; Lady and the Tramp.*

616. HUNTINGTON—RKO SHORE—421-5200. #1—*Outrageous Fortune.* #2—*Radio Days.* #3—*Over the Top.* #4—*Mannequin.*

617. HUNTINGTON—RKO WHITMAN—423-1300. *Platoon.*

618. ISLIP—ISLIP—581-5200. #1—*Black Widow.* #2—*Outrageous Fortune.* #3—*Mannequin.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Mannequin.*

620. LINDENHURST—LINDENHURST—888-5400. Through 2/19: *Star Trek IV: The Voyage Home.* Beg. 2/20: *Little Shop of Horrors.*

621. MATTITUCK—MATTITUCK—298-4405. #1—*From the Hip.* #2—*Light of Day.* #3—*Outrageous Fortune.* #4—*Platoon.* #5—*Black Widow.* #6—*Over the Top.*

623. NORTHPORT—NORTHPORT—261-8600. *Star Trek IV: The Voyage Home.*

624. OAKDALE—OAKDALE—589-8118. Through 2/19: *Star Trek IV: The Voyage Home; Lady and the Tramp.* Beg. 2/20: *Little Shop of Horrors.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—363-2100. #1—*Children of a Lesser God.* #2—Through 2/19: *The Mission; An American Tail.* Beg. 2/20: *Alien Predators.* #3—*Crimes of the Heart.* #4—*Over the Top.* #5—*Mannequin.* #6—*From the Hip.* #7—*Black Widow.* #8—*Light of Day.* #9—*Outrageous Fortune.* #10—*Radio Days.* #11—Through 2/19: *Dead of Winter.* Beg. 2/20: *The Good Wife.* #12—Through 2/19: *Peggy Sue Got Married.* Beg. 2/20: *Death Before Dishonor.* #13—*Platoon.*

626. PATCHOGUE—TRIPLEX—475-0601. #1—*The Golden Child.* #2—*Star Trek IV: The Voyage Home.* #3—Through 2/19: *The Bedroom Window.* Beg. 2/20: *Little Shop of Horrors.*

627. PORT JEFFERSON—MINI EAST—928-6555. Through 2/19: *A Room With a View.* Beg. 2/20 (tent.): *The Good Wife.* **WEST**—*Over the Top.*

628. RIVERHEAD—SUFFOLK—727-3133. Through 2/19: *The Bedroom Window.*

630. SAG HARBOR—SAG HARBOR—725-0010. Through 2/19: *Miss Mary.* Beg. 2/20: *Down by Law.*

631. SAYVILLE—SAYVILLE –589-0232. #1—*Over the Top.* #2—*A Room With a View.* #3—*Platoon.*

633. SMITHTOWN—SMITHTOWN—265-1551. *Outrageous Fortune.*

634. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Platoon.* #2—*Mannequin.* #3—Through 2/19: *From the Hip.* Beg. 2/20 (tent.): *The Good Wife.*

635. STONY BROOK—LOEWS—751-2300. #1—*Platoon.* #2—*Dead of Winter.* #3—*Light of Day.*

636. WEST ISLIP—TWIN—669-2626. #1—*"Crocodile" Dundee; Lady and the Tramp.* #2—*Little Shop of Horrors; An American Tail.*

637. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Hannah and Her Sisters.* #2—Through 2/19: *Children of a Lesser God.*

638. WESTHAMPTON—WESTHAMPTON—288-1500. *Over the Top.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Outrageous Fortune.* #2—*Crimes of the Heart.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Black Widow.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Light of Day.* #2—*Hannah and Her Sisters.* #3—*"Crocodile" Dundee.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Light of Day.* #2—*Platoon.*

704. HARRISON—CINEMA—835-5952. Through 2/19: *Little Shop of Horrors.*

705. HARTSDALE—CINEMA—428-2200. #1—*Over the Top.* #2—Through 2/19: *Dead of Winter.* Beg. 2/20: *The Good Wife.* #3—*Mannequin.* #4—Through 2/19: *Black Widow.* Beg. 2/20: *Death Before Dishonor.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—747-2333. #1—*Black Widow.* #2—*Radio Days.* #3—*Dead of Winter.* #4—*Platoon.* #5—*From the Hip.* #6—*Outrageous Fortune.* #7—*Hannah and Her Sisters.* #8—*Mannequin.* #9—*Over the Top.* #10—*Children of a Lesser God; An American Tail.*

707. LARCHMONT—PLAYHOUSE—834-3001. *Outrageous Fortune.*

708. MAMARONECK—PLAYHOUSE—698-2200. #1—*Platoon.* #2—*Over the Top.* #3—*Mannequin.* #4—*From the Hip.*

709. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Through 2/19: *Light of Day.* Beg. 2/20 (tent.): *Death Before Dishonor.* #2—*Mannequin.* #3—*Over the Top.* #4—*Platoon.* #5—*Radio Days.*

710. MOUNT VERNON—PARKWAY—664-3311. Through 2/19: *Little Shop of Horrors.* Beg. 2/20: *Crimes of the Heart.*

711. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Over the Top.* #2—Through 2/19: *The Color of Money; An American Tail.* Beg. 2/20: *Alien Predators.*

712. NEW ROCHELLE—TOWN—632-9700. *Children of a Lesser God; Lady and the Tramp.*

713. OSSINING—ARCADIAN—941-5200. #1—*Light of Day.* #2—*Over the Top.* #3—Through 2/19: *Crimes of the Heart.* #4—Through 2/19: *Star Trek IV: The Voyage Home.*

714. PEEKSKILL—BEACH—737-6262. #1—*From the Hip.* #2—*Over the Top.* #3—*Hannah and Her Sisters.* #4—*"Crocodile" Dundee.* #5—*A Room With a View.* #6—Through 2/19: *The Bedroom Window.* Beg. 2/20: *The Morning After.* #7—Through 2/19: *Blue Velvet.* Beg. 2/20: *The Good Wife.*

715. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Outrageous Fortune.* #2—*Black Widow.* #3—Through 2/19: *The Color of Money; Lady and the Tramp.* #4—Through 2/19: *Critical Condition; Children of a Lesser God.* Beg. 2/20: *Death Before Dishonor.*

716. PELHAM—PICTURE HOUSE—738-3160. *Mannequin.*

717. PLEASANTVILLE—ROME—769-0720. #1—Through 2/19: *Peggy Sue Got Married.* #2—Through 2/19: *Little Shop of Horrors.*

718. RYE—RYE RIDGE—939-8177. #1—*Radio Days.* #2—*"Crocodile" Dundee.*

719. SCARSDALE—FINE ARTS—723-6699. *A Room With a View.*

720. SCARSDALE—PLAZA—725-0078. Through 2/19: *Little Shop of Horrors.*

721. WHITE PLAINS—GALLERIA—997-8198. #1—*Outrageous Fortune.* #2—Through 2/19: *From the Hip; An American Tail.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—Through 2/19: *Star Trek IV: The Voyage Home.* Beg. 2/20: *The Good Wife.* #2—*Outrageous Fortune.* #3—*Black Widow.* #4—Through 2/19: *Children of a Lesser God.* Beg. 2/20: *Death Before Dishonor.*

723. YONKERS—MOVIELAND—793-0002. #1—*Platoon.* #2 and #3—*Over the Top.* #4—*Radio Days.* #5—*Mannequin.* #6—*From the Hip; An American Tail.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*Platoon.* #2—*Radio Days.* #3—*Over the Top.* #4—*Mannequin.* #5—*From the Hip.* #6—*Light of Day.* #7—Through 2/19: *Little Shop of Horrors; Dead of Winter.* Beg. 2/20: *The Good Wife.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—Through 2/19: *Star Trek IV: The Voyage Home.* Beg. 2/20: *The Bedroom Window.* #2—*Little Shop of Horrors.*

Rockland County

752. NANUET—MALL—623-6336. *Over the Top.*

753. NANUET—ROUTE 59—623-3355. *Black Widow.*

754. NANUET—RKO MOVIES—623-0211. #1—*Outrageous Fortune.* #2—*Light of Day.* #3—Through 2/19: *Peggy Sue Got Married; An American Tail.* Beg. 2/20: *The Good Wife.* #4—*Dead of Winter.* #5—*Platoon.*

755. NEW CITY—TOWN—634-5100. #1—*Black Widow.* #2—*Outrageous Fortune.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Mannequin.* #2—*Over the Top.*

757. NYACK—CINEMA EAST—358-6631. *Radio Days.*

759. PEARL RIVER—CENTRAL—735-2530. #1—*Mannequin.* #2—*Light of Day.* #3—*Hannah and Her Sisters.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Outrageous Fortune; Lady and the Tramp.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Platoon.*

762. SPRING VALLEY—PIX—425-6902. #1—*Mannequin.* #2—Through 2/19: *Children of a Lesser God.*

763. STONY POINT—9 W CINEMA—942-0303. *Star Trek IV: The Voyage Home; An American Tail.*

764. SUFFERN—LAFAYETTE—357-6030. *From the Hip.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Platoon.* #2—*Radio Days.*

801. DANBURY—CINE—743-2200. #1—*Outrageous Fortune.* #2—*Children of a Lesser God.* #3—*Light of Day.*

802. DANBURY—CINEMA—748-2923. #1—*Mannequin.* #2—*Black Widow.*

803. DANBURY—PALACE—748-7496. #1—*Over the Top.* #2—*From the Hip.* #3—Through 2/19: *Peggy Sue Got Married.* Beg. 2/20: *The Good Wife.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Black Widow.* #2—*Mannequin.*

806. FAIRFIELD—COUNTY—334-1411. *Platoon.*

807. GREENWICH—CINEMA—869-6030. #1—*Platoon.* #2—*Radio Days.*

808. GREENWICH—PLAZA—869-4030. #1—*Children of a Lesser God.* #2—*Peggy Sue Got Married.* #3—*Crimes of the Heart.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*Light of Day.* #2—*Outrageous Fortune.*

810. NORWALK—CINEMA—838-4504. #1—*From the Hip.* #2—*Black Widow.*

811. NORWALK—NORWALK—866-9202. *Over the Top.*

812. RIDGEFIELD—CINEMA—438-3338. Through 2/19: *"Crocodile" Dundee; The Boy Who Could Fly.*

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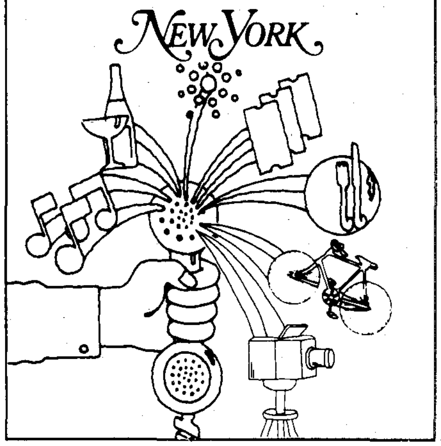

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MOVIES

813. SOUTH NORWALK—SONO—866-9202. 2/17-19: *Mother Teresa; Morons From Outer Space.* 2/20-23: *Rouge Baiser.* 2/24-26: *Caravaggio.*

814. SPRINGDALE—STATE—325-0250. Through 2/19: *Star Trek IV: The Voyage Home.*

815. STAMFORD—AVON—324-9205. #1—*Over the Top.* #2—Through 2/19: *From the Hip.* Beg. 2/20: *The Good Wife.*

816. STAMFORD—CINEMA—324-3100. #1—*Outrageous Fortune.* #2—*Light of Day.* #3—*Black Widow.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Mannequin.* #2—*Dead of Winter.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Outrageous Fortune.* #2—*Over the Top.* #3—*Light of Day.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Radio Days.* #2—*Light of Day.* #3—227-9619. *Platoon.* #4—226-6666. *Mannequin.*

820. WESTPORT—POST—227-0500. *Outrageous Fortune.*

821. WILTON—CINEMA—762-5678. *Outrageous Fortune.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Over the Top.* #2—*Platoon.* #3—*Little Shop of Horrors.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Outrageous Fortune.* #2—*Black Widow.*

902. JERSEY CITY—STATE—653-5200. #1—*Over the Top.* #2—*Mannequin.* #3—*Platoon.* #4—*The Golden Child.*

903. SECAUCUS—LOEWS MEADOW PLAZA—902-9200. #1—*Dead of Winter.* #2—*Over the Top.* #3—*The Bedroom Window.* #4—*Children of a Lesser God.* #5—*Mannequin.* #6—*Radio Days.* #7—*Black Widow.* #8—*Light of Day.*

904. SECAUCUS—LOEWS MEADOW SIX—866-6161. #1—*Star Trek IV: The Voyage Home.* #2—*Platoon.* #3—*Hannah and Her Sisters.* #4—*Outrageous Fortune.* #5—*The Golden Child.* #6—*From the Hip.*

905. UNION CITY—SUMMIT—865-4120. Through 2/19: *The Golden Child; King Kong Lives.* Beg. 2/20: *Little Shop of Horrors.*

906. WEST NEW YORK—MAYFAIR—865-2010. Through 2/19: *The Golden Child; 52 Pick-up.* Beg. 2/20: *Little Shop of Horrors.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Light of Day.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Critical Condition; Deadtime Stories.* #2—*Over the Top.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Mannequin.*

913. IRVINGTON—CASTLE—372-9324. #1—Through 2/19: *Little Shop of Horrors; Trick or Treat.* Beg. 2/20: *Death Before Dishonor; Alien Predators.* #2—Through 2/19: *The Golden Child; Jocks.* Beg. 2/20: *Critical Condition.*

914. LIVINGSTON—COLONY—992-0800. *Outrageous Fortune.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *Outrageous Fortune.*

916. MILLBURN—RKO—376-0800. #1—*Platoon.* #2—*Black Widow.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*Dead of Winter.* #2—*Radio Days.* #3—*Outrageous Fortune.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*"Crocodile" Dundee.* #2—*The Golden Child.* #3—Program unavailable.

919. NUTLEY—FRANKLIN—667-1777. #1—*Outrageous Fortune.* #2—*Platoon.* #3—*From the Hip.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Platoon.* #2—*Light of Day.* #3—*Black Widow.*

921. WEST ORANGE—ESSEX GREEN—731-7755. #1—*The Mission; An American Tail.* #2—*Over the Top.* #3—*Mannequin.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Through 2/19: *"Crocodile" Dundee.*

931. CRANFORD—RKO—276-9120. #1—Through 2/19: *The Color of Money.* Beg. 2/20: *The Good Wife.* #2—*Peggy Sue Got Married.*

932. ELIZABETH—ELMORA—352-3483. *Little Shop of Horrors.*

933. LINDEN—QUAD—925-9787. #1—*Platoon.* #2—*Mannequin.* #3—*Light of Day.* #4—*"Crocodile" Dundee.*

934. UNION—FIVE POINTS—964-3466. #1—*From the Hip.* #2—*The Mission.*

935. UNION—LOST PICTURE SHOW—964-4497. Program unavailable.

936. UNION—RKO—686-4373. #1—*Outrageous Fortune.* #2—*Children of a Lesser God; An American Tail.*

937. WESTFIELD—RIALTO—232-1288. #1—*Mannequin.* #2—*Radio Days.* #3—*Light of Day.*

938. WESTFIELD—TWIN—654-4720. #1—*Platoon.* #2—Through 2/19: *From the Hip.* #3—*Hannah and Her Sisters.*

Bergen County

950. BERGENFIELD—TWIN—385-1600. #1—*From the Hip.* #2—*Hannah and Her Sisters.* #3—*Lady and the Tramp.*

951. CLOSTER—CLOSTER—768-8800. Through 2/19: *Children of a Lesser God; Lady and the Tramp.* Beg. 2/20: *The Good Wife.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Outrageous Fortune.* #2—*Platoon.* #3—*Radio Days.* #4—*Peggy Sue Got Married.*

953. EMERSON—TOWN—261-1000. #1—*Light of Day.* #2—*Black Widow.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Little Shop of Horrors.* #2—Through 2/19: *Star Trek IV: The Voyage Home.* Beg. 2/20: *Alien Predators.*

955. FAIRVIEW—TWIN—941-2424. #1—*Dead of Winter.* #2—*Light of Day.*

956. FORT LEE—LINWOOD—944-6900. #1—*Mannequin.* #2—*Over the Top.*

957. FORT LEE—SHARON—224-0202. Through 2/19: *Hannah and Her Sisters; From the Hip.*

958. OAKLAND—TWIN—337-4478. #1—*Over the Top.* #2—*"Crocodile" Dundee.*

959. PARAMUS—CINEMA 35—845-5070. *From the Hip.*

960. PARAMUS—DRIVE-IN—368-1440. Theater temporarily closed.

961. PARAMUS—RKO BERGEN MALL—845-4449. *Hannah and Her Sisters.*

962. PARAMUS—RKO ROUTE 4—487-7909. #1—*Platoon.* #2—Through 2/19: *Children of a Lesser God.* Beg. 2/20: *The Good Wife.* #3—*The Mission.* #4—*Mannequin.* #5—*Light of Day.* #6—*Outrageous Fortune.* #7—*Black Widow.* #8—*Dead of Winter.* #9—*Little Shop of Horrors.* #10—*Radio Days.*

963. PARAMUS—RKO ROUTE 17—843-3830. #1—Through 2/19: *Critical Condition; An American Tail.* Beg. 2/20: *Death Before Dishonor.* #2—*Peggy Sue Got Married.* #3—*Over the Top.*

964. RAMSEY—CINEMA—825-2090. *Outrageous Fortune.*

965. RAMSEY—INTERSTATE—327-0153. Program unavailable.

966. RIDGEFIELD PARK—RIALTO—641-0617. Through 2/19: *Little Shop of Horrors; The Golden Child; Lady and the Tramp.*

967. RIDGEWOOD—RKO WARNER—444-1234. #1—*Outrageous Fortune.* #2—*Black Widow.* #3—Through 2/19: *Peggy Sue Got Married.* Beg. 2/20: *"Crocodile" Dundee.* #4—*Light of Day.*

968. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Through 2/19: *Little Shop of Horrors.* #2—Through 2/19: *"Crocodile" Dundee; An American Tail.*

969. TEANECK—MOVIE CITY—836-3334. #1—*"Crocodile" Dundee.* #2—*Crimes of the Heart.* #3—*From the Hip.* #4—*Lady and the Tramp; An American Tail.*

970. WASHINGTON TOWNSHIP—CINEMA—666-2221. #1—*"Crocodile" Dundee.* #2—*From the Hip.* #3—*Hannah and Her Sisters.*

971. WESTWOOD—PASCACK—664-3200. #1—*Outrageous Fortune.* #2—*Platoon.* #3—*Mannequin.* #4—*Over the Top.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALPINE FIRE—(1 hr. 57 min.; 1985) In Swiss-German, Eng. subtitles. A bizarre family conflict arises in this Swiss drama about an intense brother-sister relationship among farmers living in the Alps. With Thomas Nock and Johanna Lier. Written and directed by Fredi Murer. R. **82**

★ **THE ASSAULT**—(2 hr. 29 min.; 1986) In Dutch, Eng. subtitles. Clunky though powerful Dutch epic that, at its best, conveys a breathless, haunted sense of personal fate shaped by the disasters of modern history. The hero, Anton Steenwijk (Derek de Lint), a doctor, has a boyhood memory that won't leave him alone. In January 1945, just before the Liberation, some Dutch partisans killed a collaborator in front of his neighbors' house. The neighbors, terrified the Germans might think that they had done the killing, desperately dragged the body . . . and left it in front of Anton's house. Within a few minutes, the S.S. killed Anton's family. In his adult life, Anton keeps running into the people who took part in these events; traces of the dead keep reappearing and making claims on him. The events of 1945 are told and retold from many points of view, and by the end, the movie delivers on its *Rashomon* premise: The truth becomes many-sided, ambiguous, and finally unjudgeable. Dir. Fons Rademakers. (Feb. 16, 1987) PG. **54**

THE BEDROOM WINDOW—(1 hr. 51 min.; 1987) A scary but mechanical and second-rate neo-Hitchcock thriller. Isabelle Huppert, having an adulterous affair with wide-eyed, schmucky Steve Guttenberg, witnesses an attempted murder from Steve's bedroom. Trying to grandstand for his icy *amour,* Steve tells the cops *he* witnessed the assault. Soon the police suspect him, and he's following the pasty-faced psychotic killer all over Baltimore in order to prove his innocence. The director, Curtis Hanson, knows how to build excitement, but his work shares none of Hitchcock's amused gravity or sense of design. Part of Hanson's problem is that he doesn't satisfy our common-sense skepticism about the plot—he doesn't tease us (as Hitchcock would) out of our disbelief. Elizabeth McGovern, as one of the killer's prospective victims, gives a surprisingly tough performance. (Feb. 2, 1987) R. **20, 39, 60, 65, 209, 214, 312, 515, 626, 628, 714, 725, 903**

BETTY BLUE—(2 hr.; 1986) In French, Eng. subtitles. Béatrice Dalle, the 21-year-old actress who caused a sensation in France with this film, plays Betty, the impetuous, violently assertive girl who throws things out the window when she's upset. Betty moves in with Zorg (Jean-Hugues Anglades), a writer with a manuscript in a trunk, and decides that he is an unrecognized genius. Zorg, awakened, basks in Betty's splendor, and they carry on a passionate affair. The best thing about Jean-Jacques Beineix's movie is the spontaneity and casualness of the sex scenes. Alas, Beineix is making a movie about a female saint. Betty goes crazy, but it's the fault of an uptight society. The movie embraces all the good, free, generous pleasures, yet it's so stupid that it sours your enjoyment even as it's one-upping you for not being free and spontaneous enough. (Nov. 17, 1986) **7**

BILLY GALVIN—(1 hr. 35 min.; 1987) A father-son drama set among the working-class Irish of Boston. With Karl Malden, Lenny Von Dohlen, Joyce Van Patten, and Toni Kalem. Written and directed by John Gray. PG. **20**

BLACK WIDOW—(1 hr. 40 min.; 1987) A drab, hard-working federal investigator (Debra Winger) becomes obsessed with a mercenary bitch (Theresa Russell) who marries, and then murders, a series of wealthy men. The glue holding the story together is the investigator's secret envy of the sexually overpowering murderess. In a very deluxe Hawaii, both women, sisters under the skin, wind up vying for the same man (the ineffably languorous Sami Frey). Screenwriter Ronald Bass and director Bob Rafelson take a fresh, nonexploitative approach to suspense, and one wishes the picture had worked better. *Black Widow* is neither scary nor violent (and in truth, a thriller loses a lot when it gives up violence), and the psychological bond between the two women isn't developed enough (the suggestion of lesbian attraction isn't pursued). Theresa Russell's nympho killer seems way out of place in a movie shaped by contemporary feminist attitudes. But the picture is well acted, and cinematographer Conrad Hall produces a gleaming surface. With Dennis Hopper and a pathetically trusting Nicol Williamson as two of the victims. (Feb. 16, 1987) R. **20, 24, 33, 44, 84, 102, 112, 203, 210, 214, 219, 304, 306, 309, 313, 315, 404, 503, 505, 506, 509, 518, 519, 523, 529, 606, 608, 611, 612, 618, 621, 625, 701, 705, 706, 715, 722, 753, 755, 802, 805, 810, 816, 901, 903, 916, 920, 953, 962, 967**

★ **BLUE VELVET**—(2 hr.; 1986) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by sneaking into the apartment of a trashy nightclub singer (Isabella Rossellini). An unusually disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. The singer is in thrall to a thuggish drug dealer (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling for a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sex as overwhelming pleasure and overwhelming danger. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. (Sept. 29, 1986) R. **5, 33, 601, 714**

CHILDREN OF A LESSER GOD—(1 hr. 59 min.; 1986) William Hurt as a sympathetic and talented speech therapist for the deaf; Marlee Matlin as a young deaf woman who refuses his help but becomes his lover. The dramaturgy in this adaptation of Mark Medoff's award-winning play is largely conventional, but Marlee Matlin, who is deaf, breaks through the half-alive material. She is a small, dark, full-bodied beauty who combines egotism, pride, and humor in just the right amounts to make it impossible for any man to ignore or pity her. She focuses a more persistent, direct, and complex demand on William Hurt than any actress he's worked with so far, and he responds with the most fully felt work he's done in the movies. Dir. Randa Haines. (Nov. 3, 1986) R. **5, 36, 88, 204, 209, 317, 510, 530, 533, 606, 625, 637, 706, 712, 715, 722, 762, 801, 808, 903, 936, 951, 962**

COME AND SEE—(2 hr. 22 min.; 1985) In Russian, Eng. subtitles. Reviewed in this issue. **4**

CRIMES OF THE HEART—(1 hr. 45 min.; 1986) Bruce Beresford's direction of Beth Henley's play (Henley did the screenplay herself) is impersonal and fussy, and Henley doesn't push her characteristic mood of grotesque nostalgia far enough. *Crimes* is about three sisters from a family that has made its own bad luck; it's a comedy of moral negligence and inconsequence in which people do cruel things to themselves and to others without meaning any harm. Diane Keaton, in the stock role of the fearful spinster, Lenny, rushes around the set hugging her elbows to her sides; Jessica Lange is sexy and shallow as the selfish but fully alive Meg; and Sissy Spacek does her delicately balmy best as the vaguely crazy (but deeply sane) Babe, who empties a gun into her husband and then makes lemonade. (Dec. 15, 1986) PG-13. **10, 203, 221, 501, 518, 520, 521, 601, 625, 700, 710, 713, 808, 969**

"CROCODILE" DUNDEE—(1 hr. 38 min.; 1986) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski and Mark Blum. Dir. Peter Faiman. PG-13. **36, 101, 218, 308, 400, 510, 511, 520, 522, 606, 636, 702, 714, 718, 812, 918, 930, 933, 958, 967, 968, 969, 970**

DEAD OF WINTER—(1 hr. 40 min.; 1987) Reviewed in this issue. R. **64, 80, 112, 209, 213, 220, 305, 314, 402, 509, 512, 518, 526, 530, 606, 608, 625, 635, 705, 706, 724, 754, 817, 903, 917, 955, 962**

DEATH BEFORE DISHONOR—(1 hr. 36 min.; 1987) The adventures of a special anti-terrorist unit of the U.S. Marines. With Fred Dryer, Brian Keith, Joanna Pacula, and Paul Winfield. Screenplay by Lawrence Kubik and John Gatliff. Dir. Terry Leonard. R. **3, 34, 69, 88, 89, 90, 100, 104, 105, 204, 207, 209, 215, 217, 218, 221, 300, 313, 504, 509, 601, 613, 625, 705, 709, 715, 722, 913, 963**

THE DECLINE OF THE AMERICAN EMPIRE—(1 hr. 41 min.; 1986) In French, Eng. subtitles. A slick, gabby movie from Quebec about sex—trash for educated people. At a beautiful house by a lake, four men prepare dinner together—two forty-fivish history professors, a junior colleague, and a homosexual art-history teacher. The older heteros go through a long exuberant recitation of their triumphs and trials as seducers. At the same time, a group of women exchange *their* sexual confessions while working out at a high-tech gym. The trouble is, it's all *recited*—nothing is worked out dramatically, and it's rancid, ugly stuff. The casting of the men doesn't help: The two big seducers are quite unappealing. Attempting to unwrap the hypocrisies surrounding sexual behavior, writer-director Denys Arcand sets up a new myth of horniness in place of the old one of dainty denial. The movie is all showing off; it's racy, but it feels completely inauthentic. (Nov. 24, 1986) R. **53, 87**

★ **DOWN BY LAW**—(1 hr. 47 min.; 1986) Jim Jarmusch's third feature is a beautiful, melancholy, kidding escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as *Grand Illusion* for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Shot in tonally resplendent black and white by the great Robby Müller, the movie's down-and-out atmosphere (New Orleans back alleys and the bayous) is so completely aestheticized by the cinematography that it becomes a kind of ironic high style. Songs by Waits; jazz score by Lurie. (Sept. 29, 1986) R. **11, 630**

DUET FOR ONE—(1 hr. 47 min.; 1986) Julie Andrews stars as a concert violinist at the peak of her career who contracts multiple sclerosis. With Alan Bates, Max von Sydow, and Rupert Everett. Screenplay by Tom Kempinski, Jeremy Lipp, and Andrei Konchalovsky, based on Kempinski's play. Dir. Konchalovsky. R. **54**

EAT AND RUN—(1 hr. 25 min.; 1987) A comedy about a 400-pound Martian that arrives in New York and will eat only people of Italian descent. With Ron Silver, Sharon Schlarth, and R. L. Ryan. Screenplay by Stan and Christopher Hart. Dir. Christopher Hart. R. **5**

84 CHARING CROSS ROAD—(1 hr. 39 min.; 1987) A dramatization of the autobiographical book by Helene Hanff about her twenty-year friendship—maintained entirely through correspondence—with a British rare-books dealer. With Anne Bancroft and Anthony Hopkins. Screenplay by Hugh Whitemore. Dir. David Jones. PG. **52**

FACES OF WOMEN—(1 hr. 45 min.; 1985) In French and native African languages, Eng. subtitles. A film from the Ivory Coast, mixing comedy, music and dance, and eroticism, that tells the story of two women—a young village wife who wants to make her husband jealous, and a middle-aged businesswoman confronting the obstacles of a patriarchal society. Dir. Désiré Ecaré. **81**

FROM THE HIP—(1 hr. 51 min.; 1987) After such movies as *Tribute, Porky's, Porky's II, Rhinestone,* and *Turk 182!,* director Bob Clark has proved that he is the absolute master of roughhouse, caricature, rant, bullshit, and all the other styles and varieties of excess. This time Clark makes a burlesque out of the legal system. Judd Nelson is the eager young Boston attorney whose grandstanding tricks turn the legal profession on its ear. But then he defends a psycho killer (John Hurt) and the movie turns Serious. The nonsense is entertaining enough, and, as always, there's a dark, painful suspense in John Hurt's acting. With Elizabeth Perkins. (Feb. 16, 1987) PG. **25, 39, 51, 67, 85, 100, 109, 112, 209, 211, 217, 220, 221, 300, 302, 304, 309, 313, 400, 500, 503, 505, 509, 518, 525, 530, 600, 606, 608, 611, 613, 621, 625, 634, 706, 708, 714, 721, 723, 724, 764, 803, 810, 815, 904, 919, 934, 938, 950, 957, 959, 969, 970**

THE GOLDEN CHILD—(1 hr. 34 min.; 1986) A dog. The plot, frenetic yet dramatically inert, combines Indiana Jones riffs and what feels like an infuriating acid romp from about 1967. Eddie Murphy has triumphed as the complete urban man who can talk his way into and out of any situation, but here he is running all over psychedelic sets and all over central Asia, and the talk, when it comes . . . well, it was one thing when he was flummoxing pretentious headwaiters in Los Angeles, but it's another when he's doing it to bald, saffron-robed holy men. *The Golden Child* is full of mumbo jumbo, and the gibberish doesn't become any less oppressive when kindled by Murphy's laughter. The climax features a familiar hissing special-effects devil from the George Lucas factory. Dir. Michael Ritchie. (Jan. 5, 1987) PG-13. **32, 36, 89, 91, 105, 108, 112, 212, 216, 218, 319, 530, 608, 626, 902, 904, 905, 906, 913, 918, 966**

THE GOOD FATHER—(1 hr. 30 min.; 1986) Reviewed in this issue. R. **45**

THE GOOD WIFE—(1 hr. 37 min.; 1986) The drama of a young married woman's sensual awakening, set in the Australian countryside in 1939. With Rachel Ward, Bryan Brown, Steven Vidler, and Sam Neill. Written by Peter Kenna. Dir. Ken Cameron. R. **88, 200, 214, 220, 302, 312, 317, 508, 518, 525, 611, 612, 625, 627, 634, 705, 714, 722, 724, 754, 803, 815, 931, 951, 962**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min.; 1986) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The story follows the life of a large Manhattan family over a two-year period, but the real matter of the movie is the search for what is good, solid, and genuine in life. Gentle, selfless Hannah (Mia Farrow), a retired actress and a mother, is the central figure. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, detects nonexistent slights and insults; Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey) is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effects of their affair on the family. Running in counterpoint are the struggles of Woody himself, here playing a hypochondriac TV producer undergoing a spiritual crisis. Though he finds a way out, the answer to his quest is in every frame of the movie, which celebrates not only life in New York but beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the parents. (Feb. 10, 1986) PG-13. **11, 42, 46, 87, 112, 200, 202, 215, 304, 310, 509, 523, 530, 600, 606, 608, 610, 637, 702, 706, 714, 759, 904, 938, 950, 957, 961, 970**

HOUR OF THE STAR—(1 hr. 36 min.; 1985) In Portuguese, Eng. subtitles. The story of a poor and barely literate working girl in São Paulo who escapes her unhappy life with fantasy. Based on the novel by Clarice Lispector. Dir. Suzana Amaral. **11**

THE LEGEND OF SURAM FORTRESS—(1 hr. 30 min.; 1985) In Georgian, Eng. subtitles. Based on a Georgian legend, this is the first film from Sergei Paradjanov (co-dir. Dodo Abashidze) since *The Color of Pomegranates* (1969); he was imprisoned during the seventies on obscure charges that most likely had to do with his homosexuality. Playing with *Snapshots* (19 min.; 1984), by Stanislav Sokolov. **1**

LIGHT OF DAY—(1 hr. 47 min.; 1987) A contemporary family drama set in Cleveland, in which the son, a factory worker, plays in a rock-and-roll band together with his rebellious older sister. With Michael J. Fox, Gena Rowlands, Joan Jett, Michael McKean, and Jason Miller. Written and directed by Paul Schrader. PG-13. **7, 30, 60, 68, 85, 88, 106, 109, 200, 214, 215, 219, 300, 306, 312, 314, 315, 403, 504, 505, 506, 512, 514, 518, 527, 529, 532, 602, 609, 611, 612, 621, 625, 635, 702, 703, 709, 713, 724, 754, 759, 801, 809, 816, 818, 819, 903, 910, 920, 933, 937, 953, 955, 962, 967**

★ **LITTLE SHOP OF HORRORS**—(1 hr. 33 min.; 1986) Consistently entertaining, this horror movie–cum–musical features a geological confusion—all strata present at once—that becomes a large part of the fun. The man-eating-plant concept, from the original 1960 horror picture, is pure sixties Roger Corman; Ellen Greene's scrunched-breasts-and-scrunched-voice tootsie, the soul of the stage musical version, is pure seventies Off Broadway; and Steve Martin's piston-legged sadistic dentist (with Bill Murray as a pasty-faced masochistic patient) is pure eighties movie farce. Rick Moranis does what he can with the stock role of the nerd hero Seymour. Featuring three Motown-style chorines who mockingly slink in and out of the frame singing and dancing—and bridging the different moods. With the voice of Levi Stubbs as the plant. Dir. Frank Oz. (Jan. 12, 1987) PG-13. **10, 35, 61, 88, 100, 112, 200, 220, 319, 502, 511, 513, 515, 521, 605, 620, 624, 626, 636, 704, 710, 717, 720, 724, 725, 900, 905, 906, 913, 932, 954, 962, 966, 968**

MANNEQUIN—(1 hr. 30 min.; 1987) In this contemporary comedy, a young department-store stockroom clerk falls for a beautiful mannequin that comes alive only for him. With Andrew McCarthy, Kim Cattrall, and Estelle Getty. Written by Michael Gottlieb and Edward Rugoff. Dir. Gottlieb. PG. **21, 30, 47, 66, 85, 106, 111, 112, 217, 220, 221, 300, 302, 304, 312, 313, 405, 503, 504, 505, 514, 516, 518, 519, 527, 529, 600, 606, 608, 610, 611, 616, 618, 619, 625, 634, 705, 706, 708, 709, 716, 723, 724, 756, 759, 762, 802, 805, 817, 819, 902, 903, 912, 921, 933, 937, 956, 962, 971**

MENAGE—(1 hr. 24 min.; 1986) In French, Eng. subtitles. For a while, Bertrand Blier's new farce is a brilliantly carnal comedy of violation. Gérard Depardieu, ruffian and housebreaker, charges into the lives of a dead-in-the-water couple, Miou-Miou and the pale, bald, small Michel Blanc. Together the three steal money and jewels from wealthy couples so bored that they are relieved to be insulted and robbed. Miou-Miou takes a shine to Depardieu, and we expect them to go to bed, but instead, Depardieu casts longing eyes at the baffled Michel Blanc. Superstud meets Caspar Milquetoast. What follows is one of the most tenderly romantic seductions in recent cinema. But once the men become a couple, Blier doesn't know what to do next. He puts the men through power games, reversals, betrayals, and what's unsettling is not so much the escalating brutality of the farce as the artistic desperation that it reveals. For a while, though, the movie is an astonishing, giddy ride. (Oct. 13, 1986) **4, 82**

THE MISSION—(2 hr. 6 min.; 1986) A high-minded folly from the same team that made the *The Killing Fields*—David Puttnam (producer), Roland Joffé (director), and Chris Menges (cinematographer)—joined this time by writer Robert Bolt. In 18th-century South America, two Jesuit priests, a saintly pacifist (Jeremy Irons) and a reformed slave-trader (Robert De Niro), try to protect the newly converted Guarani Indians from the Portuguese, who want to turn them into slaves. The two men are heroic but powerless, and the tribe is destroyed. Some of the adventure-film scenes, shot around Argentina's Iguassú Falls, are impressive and exciting, but the moral issues are too abstract, the performances dull. Irons is physically convincing, but he never undergoes the kind of internal struggle that would make his martyrdom dramatic; De Niro is awkward in a period role. Worst of all, the moviemakers patronize the Indians they're so concerned about saving. (Nov. 10, 1986) PG. **7, 48, 51, 304, 403, 505, 523, 525, 625, 921, 934, 962**

MY SWEET LITTLE VILLAGE—(1 hr. 40 min.; 1986) In Czech, Eng. subtitles. This film about a bunch of quirky Czech villagers is sweet indeed, but oh so itsy-bitsy small! With Janos Ban, Marian Labuda, and Rudolf Hrusinsky. Screenplay by Zdenek Sverak. Dir. Jiri Menzel. (Feb. 2, 1987) PG. **63**

ONE WOMAN OR TWO—(1 hr. 37 min.; 1985) In French, Eng. subtitles. A romantic comedy about a paleontologist who discovers the remains of a 2-million-year-old woman. With Gérard Depardieu, Sigourney Weaver, and Ruth Westheimer. Dir. Daniel Vigne. PG-13. **49**

OUTRAGEOUS FORTUNE—(1 hr. 36 min.; 1987) Shelley Long, who has perfect features and a perky manner, and Bette Midler, long of jaw and sounding like Telly Savalas, are awfully funny together in this new-style formula comedy from Disney. Looking like an aerobicized bean pole, Long is a high-minded student actress, a solemn, frustrated acting snob. She applies for classes with a famous, bearded, heavy-accented teacher (my God, the great Korzenowski!) and is outraged when Bette Midler, a soft-core-porn actress off the streets, also gets into the class. The movie, which has been put together with enough calculation to send a rocket to Pluto, is a female buddy-buddy movie that becomes a boring chase comedy. The script, an original by a young writer named Leslie Dixon, appears to have been plotted on a graph and shaped by TV-executives' assumptions about the audience's attention span. Long and Midler are polar opposites in looks, temperament, and manner, and the dialogue is all bicker-bicker-bicker. But the two ladies are funny. Dir. Arthur Hiller. (Feb. 9, 1987) R. **20, 22, 41, 52, 101, 102, 106, 110, 112, 200, 202, 204, 215, 220, 300, 302, 302, 304, 307, 309, 313, 316, 318, 321, 404, 504, 505, 512, 516, 517, 524, 528, 530, 601, 606, 608, 611, 612, 616, 618, 621, 625, 633, 700, 706, 707, 715, 721, 722, 754, 755, 760, 801, 809, 816, 818, 820, 821, 901, 904, 914, 915, 917, 919, 936, 952, 962, 964, 967, 971**

OVER THE TOP—(1 hr. 32 min.; 1987) Sylvester Stallone stars as Lincoln Hawk, a trucker with a dying wife and a young boy, whose only hope for a better life lies in competitive arm wrestling. With Robert Loggia, Susan Blakely, Rick Zumwalt, and David Mendenhall. Dir. Menahem Golan. PG. **6, 33, 51, 68, 85, 89, 100, 101, 103, 105, 106, 107, 111, 112, 204, 207, 208, 209, 215, 217, 218, 219, 221, 300, 301, 312, 316, 318, 403, 405, 503, 505, 506, 510, 518, 523, 527, 530, 532, 603, 606, 606, 608, 611, 616, 621, 625, 627, 631, 638, 705, 706, 708, 709, 711, 713, 714, 723, 724, 752, 756, 803, 811, 815, 818, 900, 902, 903, 911, 921, 956, 958, 963, 971**

★ **PEGGY SUE GOT MARRIED**—(1 hr. 45 min.; 1986) The heat has come back into Francis Coppola's work. In this surprisingly powerful comedy-fantasy, the superb Kathleen Turner is Peggy Sue, a 43-year-old woman who faints at the 25-year reunion of her high-school class and time-travels back to 1960. At first, she keeps forgetting she's supposed to be eighteen, and there are good but easy jokes about an adult woman in a girl's body. But Coppola also captures the astonished way she would see her pre-lib parents (Barbara Harris and Don Murray) and the culture as a whole. At eighteen, the man she married, Charlie (Nicolas Cage), is a young narcissist tearing around in a blue Impala, and even though she knows exactly how badly Charlie will turn out, she falls in love with him all over again. The movie takes a romantic and moral view of destiny, and in its gimmicky way, it gets at some of the more vexing problems of human relations. (Oct. 20,

1986) PG-13. **36, 88, 209, 508, 518, 609, 610, 625, 717, 754, 803, 808, 931, 952, 963, 967**

★ **PLATOON**—(1 hr. 51 min.; 1986) Despite obvious flaws, this movie, written and directed by Oliver Stone, is a great work—the movie about Vietnam that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen) who wants an authentic life and volunteers for the Army in 1967. At first, facing North Vietnamese regulars near the Cambodian border, he panics, but he steadies himself and soon becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the combat footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the humane Sergeant Elias; also featuring Keith David, Kevin Dillon, and John C. McGinley. (Dec. 15, 1986) R. **25, 31, 62, 85, 89, 103, 108, 109, 112, 200, 210, 212, 213, 215, 216, 217, 219, 300, 304, 305, 306, 307, 313, 316, 318, 321, 401, 500, 505, 509, 512, 514, 516, 518, 530, 603, 606, 608, 610, 611, 612, 617, 621, 625, 631, 634, 635, 703, 706, 708, 709, 723, 724, 754, 761, 800, 806, 807, 819, 900, 902, 904, 916, 919, 920, 933, 938, 952, 962, 971**

RADIO DAYS—(1 hr. 28 min.; 1987) Woody Allen's satirical commemoration of forgotten lives from the great days of American radio is exquisitely crafted but depressed and muffled. Woody weaves together two groups of people—his large family, living together in awkward, angry intimacy in a dowdy Rockaway house, and a number of "glamorous" radio announcers, performers, and personalities enjoying the high life on the air and at creamy-walled nightclubs. The distance between the shabby neighborhood Jews and the celebrity swells (in general, a bunch of no-talent con artists) is bridged by radio's music and gab. We get a series of brief vignettes held together only by some vague connection to broadcasting. The real glue, however, is the lullingly beautiful popular music of the period. If Woody can't work up much anger at these people, he can't work up much love for them, either (Mia Farrow's floozy turned radio gossip and Dianne Wiest's maiden aunt are welcome exceptions). Some of the vignettes are funny, others are just a whisper; the anecdotal structure is sustained but also a little monotonous. With a very large cast of Woody Allen regulars, some guests, and a special appearance at the end (worth waiting for) by Diane Keaton. (Feb. 9, 1987) PG. **25, 62, 85, 110, 112, 200, 211, 214, 215, 301, 310, 401, 509, 512, 514, 526, 530, 606, 608, 612, 616, 625, 706, 709, 718, 723, 724, 757, 800, 807, 819, 903, 917, 937, 952, 962**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min.; 1986) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **11, 84, 200, 308, 515, 522, 613, 627, 631, 714, 719**

★ **'ROUND MIDNIGHT**—(2 hr. 10 min.; 1986) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1959, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other exiles at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman (François Cluzet), a fanatical fan who keeps Dale on his feet. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most of the numbers are slow ballads: Tavernier has captured the restlessly yearning side of bop, but not the ecstatic and threatening side. Most remarkable is Gordon's presence—the smoky voice, the unforced humor and grandeur. (Oct. 13, 1986) R. **50**

★ **SCENE OF THE CRIME**—(1 hr. 30 min.; 1986) In French, Eng. subtitles. A dark, flowing sex-and-murder thriller, set in southwestern France, from director André Téchiné. Catherine Deneuve, the glacéed international beauty, gives a surprisingly detailed and emotional performance as a divorced bourgeoise living in an angry state of frustration. Her son, a duplicitous thirteen-year-old, protects a runaway convict, and then Deneuve falls in love with the guy, which drives an Oedipal wedge between her and the boy. Téchiné has submitted his irrepressible romanticism to a disciplined narrative. The movie isn't believable, but it's emotionally and visually satisfying. With Wadeck Stanczak as the outlaw, the extraordinary-looking Claire Nebout as Stanczak's old girlfriend, Danielle Darrieux as Deneuve's mother, and Victor Lanoux as her ex-husband, a low-voiced sadist. (Feb. 2, 1987) **81**

★ **SID & NANCY**—(1 hr. 51 min.; 1986) A scabrous burlesque comedy of doomed love. Alex Cox has revived the depressing real-life couple—Sid Vicious (Gary Oldman), the bass guitarist of the late-seventies British punk group the Sex Pistols, and his caterwauling American girlfriend, Nancy Spungen (Chloe Webb). Cox and screenwriter Abbe Wool haven't given these two, who died in squalid misery, a conventionally rueful, "humane" treatment. The movie takes a cruel, taunting, slapstick attitude toward degradation, a strategy that, on reflection, makes perfect sense. The puke, the needles, the shattered glass, the garbage-strewn New York alleys—all of this was the only atmosphere in which their love could have flourished. Gary Oldman is memorably wasted as the wanton Sid, and Chloe Webb, speaking in a grating, vowel-smearing whine, is extremely moving as the groupie who just wanted to fit in somewhere. With Drew Schofield as Johnny Rotten. (Oct. 20, 1986) R. **11**

SQUARE DANCE—(1 hr. 52 min.; 1987) The coming-of-age drama of an independent young girl who leaves her grandfather, who has raised her in the country, to live with her mother, a loose-living beautician. With Jane Alexander, Rob Lowe, Jason Robards, and Winona Ryder. Screenplay by Alan Hines, based on his novel. Dir. Dan Petrie. PG-13. **48**

★ **STAR TREK IV: THE VOYAGE HOME**—(1 hr. 59 min.; 1986) The most enjoyable of all the *Star Trek* incarnations, though the Trekkies probably won't agree. It moves along smartly, in defiance of the material's usual cardboard-and-mucilage approach to drama. The Earth is being destroyed by an alien probe, apparently because man has hunted into extinction the humpback whale, the species that the aliens conversed with millions of years ago on an earlier visit. The crew of the USS *Enterprise* journeys back to a time when the whales were still around—1986—in order to bring some of them back to the twenty-third century. Landing in San Francisco, the time travelers mesh oddly with the city. Spock looks like a California cultist, but Kirk, being so straight and out of it, has a hard time communicating. Many good, though easy, jokes. Featuring Catherine Hicks as a save-the-whaler. With William Shatner, Leonard Nimoy, the ineffable DeForest Kelley, etc. Dir. Nimoy. (Dec. 8, 1986) PG. **3, 34, 36, 90, 91, 104, 105, 207, 213, 311, 317, 504, 511, 512, 530, 533, 605, 608, 620, 623, 624, 626, 713, 722, 725, 763, 814, 904, 954**

★ **THERESE**—(1 hr. 30 min.; 1986) In French, Eng. subtitles. Alain Cavalier's extraordinarily moving and perverse film about Saint Thérèse of Lisieux. One of four sisters to join the Carmelites in the late 19th century, Thérèse entered the nunnery at 15, contracted tuberculosis, and died at 24. She did not, in the ordinary sense of the word, do anything (teach, nurse, heal); she wasn't burned at the stake or raped by Tartars. Yet when she was canonized in 1925, Pope Pius XI hailed her as "the greatest saint of modern times" (a phrase that could have been written by a movie critic). The movie is fleshy and erotic, and no exercise in piety. There are no voluminous folds of drapery to get lost in—you either concentrate entirely on this mad, inspired girl or stop looking. As Thérèse, the young actress Catherine Mouchet has a touching homeliness interrupted by a sudden beautiful smile. Mouchet brings an impish flirtatiousness to the role. In a white wedding dress, she joins the Carmelites, openly a bride of Christ. (Jan. 12, 1987) **81**

REVIVALS

ANATOMY OF A MURDER—(2 hr. 40 min.; 1959) In this highly satisfying courtroom melodrama, Otto Preminger worked in a semi-documentary style—different from his usual glossy mode—that turns out to be perfectly suited to his morally ambiguous temperament. Wonderful performances by James Stewart as a small-town lawyer, Lee Remick as a beautiful rape victim, and Ben Gazzara as her surly husband. Insinuating jazz score by Duke Ellington. **8**

THE BIG CHILL—(1 hr. 43 min.; 1983) Plastic *Weltschmerz*. When a sixties counterculture veteran inexplicably kills himself, his friends from college days, now in their mid-thirties, gather for the funeral and then stay on at one couple's South Carolina home. Although the movie is entertaining as ensemble comedy, highly tentative emotions are fleshed out with the shallow effectiveness and pacing of a Broadway show. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, JoBeth Williams, and Meg Tilly. Dir. Lawrence Kasdan. **86**

DARLING—(2 hr. 7 min.; 1965) A sensation in the mid-sixties, a mere curiosity now. Julie Christie is the amoral girl who sleeps her way upward into prominent society and total boredom. The movie's high moral tone feels unearned and also inappropriate, since the style is shallow and gossipy. With Dirk Bogarde. Written by Frederic Raphael. Dir. John Schlesinger. **9**

THE DEVIL IS A WOMAN—(1 hr. 23 min.; 1935) The last picture Marlene Dietrich made with her Svengali, director Josef von Sternberg, this tale of a Spanish *femme fatale* is so baroque as to be practically immobile, but great fun for lovers of the amusingly perverse. Buñuel used the same source material for *That Obscure Object of Desire*. **8**

THE LAST PICTURE SHOW—(1 hr. 58 min.; 1971) Peter Bogdanovich's stunningly crafted drama of sexual strivings among teenagers growing up in a lackluster Texas town of the early fifties. Astonishing acting by Timothy Bottoms, Jeff Bridges, Cloris Leachman, Cybill Shepherd, Ellen Burstyn, and Ben Johnson, most of them unknowns at the time. **2**

LOVE AND DEATH—(1 hr. 25 min.; 1975) Woody Allen, in love with the classic Russian novels, spoofing the big themes. The visual style is grandly pictorial—the movie spoofs square epics, too. With Woody Allen and Diane Keaton. **86**

MR. HULOT'S HOLIDAY—(1 hr. 16 min.; 1954) In French with no subtitles, but you won't miss them. Hulot (director Jacques Tati), sojourning at a seaside resort, confronts the perversity of inanimate objects and other motley dangers in this light, charming comedy. **1**

PICKUP ON SOUTH STREET—(1 hr. 20 min.; 1953) Sam Fuller's darkly neurotic drama about Cold War spies mixed up with petty criminals in the early fifties. The script has too many predictable elements, but *Pickup on South Street* is stunning moviemaking. With Richard Widmark, Thelma Ritter, and Jean Peters. **2**

SAY AMEN, SOMEBODY—(1 hr. 40 min.; 1982) A thrilling documentary about black gospel singers directed by George T. Nierenberg. The performers give so much of themselves that they seem enraptured, even transfigured, before our eyes. The movie focuses on two remarkable pioneers of gospel music, Willie Mae Ford Smith and Thomas A. Dorsey. With the Barrett Sisters and the O'Neal Twins. **86**

THE SCARLET EMPRESS—(1 hr. 49 min.; 1934) Marlene Dietrich told Maximilian Schell in *Marlene* that this was her favorite movie, and a sumptuous piece of decoration and glamour it is. Think of it as the life of Catherine the Great as a series of dazzling star turns. Dir. Josef von Sternberg. **8**

THAT'S ENTERTAINMENT—(2 hr. 12 min.; 1974) A hefty, nostalgic serving of scenes from old M-G-M musicals—numbers you'll want to enjoy again and again, as well as uproariously campy monstrosities. Plus reminiscences, and rare glimpses of stars' early efforts. Dir. Jack Haley Jr. **83**

TROUBLE IN PARADISE—(1 hr. 23 min.; 1932) It's shocking to see how sophisticated Hollywood once expected its public to be. Everyone has used words like "flawless" to describe this Ernst Lubitsch comedy about two con artists (Herbert Marshall and Miriam Hopkins) and a wealthy *parisienne* (Kay Francis), and everyone is right. The ultimate adult movie. Screenplay by Samson Raphaelson and Grover Jones. **8**

THEATER LISTINGS

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, February 18

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina Howe's play, a love story set on a beach in the last days of summer; directed by Carole Rothman. With Rosemary Murphy, Timothy Daly, Heather McRae, Jonas Arby, Addison Powell, Annette Bening, Joanne Camp, and Ronald Guttman. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previewing now prior to an early March opening. $27 for all previews except Sat. eve. ($30). From opening, $30, except Sat. eve. ($33). **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

DEATH AND THE KING'S HORSEMAN—Nobel Prize winner Wole Soyinka's play (which he also directs) about a Nigerian tribe which is tragically disturbed by an Englishman's interference with their native customs. Earle Hyman and Trazana Beverley are among the 33 actors, singers, dancer, and drummers in the company. Tue. through Thu. at 8, Sat. at 2, Sun. at 7:30; $25; Fri. and Sat. at 8, Sun. at 2, $30; through 4/15. Previews now prior to a 3/1 opening. **Vivian Beaumont,** 150 West 65th Street (239-6277). All major credit cards. **IRLS**

STARDUST—Andre De Shields, Jim Walton, Michele Bautier, Jason Graae, Maureen Brennan, and Kim Criswell star in a musical revue (which had a sold-out run Off Broadway), with lyrics by Mitchell Parish and music by his many collaborators; conceived and directed by Albert Harris. Tue. through Sat. at 8; $30 to $37.50; Wed. and Sat. at 2, Sun. at 3; $10 to $35; ($10 rear balcony at every perf.). Previews now prior to a 2/19 opening. **Biltmore,** 261 West 47th Street (582-5340). 2 hr. 10 min. All major credit cards.

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Kenneth Ard are featured in the long-awaited musical, by Andrew Lloyd Webber and Richard Stilgoe, centering on a train race around the United States to determine the fastest and greatest locomotive of them all. Cast members play the locomotives and railroad cars, and the director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. Previews start 2/17 prior to a 2/26 opening. **Gershwin,** 51st Street and Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

Now Playing

BIG RIVER—Musical based on Mark Twain's *Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featured in the cast are Brian L. Green, Susan Browning, Franz Jones, Clint Allen, Andi Henig, Roger Miller, Jennifer Leigh Warren, Michael McCarty, George Merritt, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $36 to $45; Wed. at 2, $32 to $40. **Eugene O'Neill,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ● **IRLS**

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $37.50; Sat. at 2, $25 to $35; Wed. at 2, $20 to $30. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. 10 min. Major credit cards.

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, the music is by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats $10. **Palace,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical, based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It may last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden,** Broadway and 50th Street (239-6200). 2 hr. 45 min.● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory, and the wondrous Donna McKechnie's back playing her original role. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DROOD—Rupert Holmes's musical (suggested by the unfinished novel by Charles Dickens) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With George Rose, Karen Morrow, Donna Murphy, and Howard McGillin. This version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. through Sat. at 8, Wed. and Sat. at 2. All performances except for those on the Wednesday matinees at 2 ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. **Imperial,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Marie Lillo star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble, music and lyrics by Harry Warren, and Al Dubin. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **Majestic,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Featured in the cast are John Mahoney, Swoosie Kurtz, Christine Baranski, Richard Portnow, and Julie Hagerty. Tue. through Thu. at 8, Wed. and Sat. at 2, $22.50 to $32.50, Fri. and Sat. at 8, Sun. at 3, $25 to $35. **Plymouth,** 236 West 45th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Hal Linden, Christine Estabrook, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are James Rebhorn, Richard E. Council, Josh Pais, and Jane Fleiss. Tues. through Thu. at 8, $30 to $35; Fri. and Sat. at 8, $32.50 to $37.50; Wed. and Sat. at 2, Sun. at 3, $27.50 to $35. **Booth,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" appears in a one-man show. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $28.50. **Brooks Atkinson,** 256 West 47th Street (245-3430). All major credit cards. 2 hr. **IRLS**

ME AND MY GIRL—Robert Lindsay, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. With Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the famous and talented authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

SOCIAL SECURITY—Cliff Gorman and Marilu Henner star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. Featured in the cast are Stefan Schnabel, Doris Belack, Caroline Aaron, and Robert Dorfman. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $27.50 to $37.50; Wed. at 2, $22.50 to $32.50. **Ethel Barrymore,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

STEPPING OUT—Richard Harris's comedy, which offers good amiable fun, is about women from different backgrounds who meet weekly to take tap-dancing lessons; directed by Tommy Tune. Featured in the cast are Carole Shelley, Meagan Fay, Carol Woods, Janet Eilber, and Victoria Boothby. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $22.50 to $40. **John Golden,** 252 West 45th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

SWEET CHARITY—Ann Reinking stars in a revival of the musical by Neil Simon, Cy Coleman, and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving Allen Lee, and Celia Tackaberry. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to

$47.50; Wed. at 2, $30 to $45. (On 2/17 at 8, there'll be a sign-interpreted performance.) **Minskoff,** 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

SWEET SUE—Mary Tyler Moore and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s play which takes place in a suburb of New York City during the course of a recent hot summer; directed by John Tillinger. The other two in the cast are John K. Linton and Barry Tubb. Mon. through Thu. at 8, $30 to $38, Fri. and Sat. at 8, $32.50 to $37.50; Wed. and Sat. at 2, $27.50 to $32.50, Sun. at 3, $27.50 to $32.50. **Music Box,** 239 West 45th Street (239-6200). 2 hr. All major credit cards.

OFF BROADWAY

THE ACTORS—Ward Morehouse III's comedy stars Jack Aranson in the role of a drama critic, John Blaylock as his son, and Richard Waring as a Shakespearean actor; the action takes place in a seedy but once elegant Times Square actors-and-writers club; directed by Phyllis Craig. Wed. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25; through Feb. **Royal Court,** 301 West 55th Street (956-3500).

BLUE IS FOR BOYS—Robert Patrick's farce about love affairs in an all-gay college dormitory. Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $15. **Corner Loft,** 99 University Place (228-0056).

CAST ME DOWN—*The Tragedy of Booker T. Washington:* Eldon Bullock stars in Joseph Holland's play, set betweeen 1881 and 1902 on the campus of Tuskegee Institute (founded by Washington). Tue. through Sat. at 8, Sat. and Sun. at 3, Wed. at 11 a.m.; $10 to $15. **Theatre Four,** 424 West 55th Street (246-8545).

CLEVELAND AND HALF-WAY BACK—Keith Reddin, Julie Garfield, Cynthia Nixon, Bruce MacVittie, Rebecca Nelson, and Lola Pashalinski in Leslie Lyles's play about runaways from a residence for delinquents who set out for Cleveland; directed by James Hammerstein. Tue.-Sat. at 8, Sun. at 3; $14–$16; through 3/1. **Ensemble Studio,** 549 West 52nd Street (247-3405).

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Charles Shaw Robinson, Nathan Lane, Lisa Eichhorn (replacing Judy Geeson through 3/8), Dylan Baker, Peter Friedman, and Michael Countryman. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; $23 to $30. **Promenade,** Broadway and 76th Street (580-1313).

DANGER: MEMORY!—A double bill of Arthur Miller one-act plays: 1. Kenneth McMillan, James Tolkan, and Karron Graves are the stars of *Clara,* which focuses on a man's coming to terms with his daughter's murder. 2. Geraldine Fitzgerald and Mason Adams star in *I Can't Remember Anything,* which is about two elderly people. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7:30; $20 to $25; through 3/8. **Mitzi E. Newhouse** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

DIVISION STREET—Steve Tesich's revived (and revised) comedy looks at idealism in the '80s and the American Dream; directed by Risa Bramon. Featured in the cast are Novella Nelson, John Spencer, Kathleen Wilhoite, Olek Krupa, and Saul Rubinek. Tue. through Sun. at 8, Sat. at 2; $15 and $18. **The Second Stage,** 2162 Broadway (307-7171).

DOWN AN ALLEY FILLED WITH CATS—Australia's Best Play of 1983, by Warwik Moss, a comedy-mystery in which two men attempt to outwit each other for a glittering prize; directed by Peter Askin. With Stewart Finlay-McLennan and Theo Barnes. Tue. through Sat. at 8, Sun. at 3; $10 to $12. **Quaigh Theatre,** 108 West 43rd Street (279-4200).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

A GIRL'S GUIDE TO CHAOS—Cynthia Heimel's comedy about women, men, sex, and the confusion we all face the minute we open our eyes in the morning; directed by Wynn Handman. Featured in the cast are Debra Jo Rupp, Rita Jenrette, Celeste Mancinelli, Peter Neptune, and Mary Porter. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $18. **American Place,** 111 West 46th Street (247-0393).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a well-wrought musical, by Arthur Marx (Groucho's son) and Robert Fisher, chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; artfully directed by Allen Belknap. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20 to $28. **Lucille Lortel,** 121 Christopher Street (307-7171). **IRLS**

HATS—Saundra Dunson-Ranks wrote, directed, and stars in this play with music about Harriet Tubman, the runaway slave who became the great underground railroad conductor before the Civil War. Thu. through Sat. at 7:30; $8. **New Federal,** 466 Grand Street (598-0400).

INITIATION RITES—Comedy-drama, written and directed by Neal Weaver, is set in a college fraternity during the last hours of Hell Week. Greg Vallee plays the pledgemaster, whose sexual identity crisis wreaks havoc upon everybody around him. With Gregory Paul Jackson, Matt Durkan, Robert Bruno, Douglass Herdt. Wed. through Sun. at 8, Sun. at 3; $10; through Feb. The Meat and Potatoes Company at the **Alvina Krause,** 306 West 38th Street (564-3293).

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in San Francisco and tells of two gay men (Jay Corcoran and John Finch) whose relationship takes place entirely on the phone. Wed., Thu., and Sun. at 8, $12; Fri. and Sat. at 7:30 and 10, $15. **Sanford Meisner,** 164 Eleventh Avenue (564-8038).

JUBILEE—*Celebration,* an expression of black pride and culture through a musical journey from the beginnings of the Afro-American tradition to the present; with Carolyn Byrd, Clebert Ford, Andre Robinson Jr., and Fran Salisbury. Tue. through Fri. at 11 a.m., Wed. at 2, Sat. at 2 and 5; through 3/1; $12. **American Place,** 111 West 46th Street (247-0393).

THE KNIFE—Mandy Patinkin and Mary Elizabeth Mastrantonio head a cast of 23 in a musical, conceived, directed, and written by David Hare, music by Nick Bicat, lyrics by Tim Rose-Price, choreography by Graciela Daniele. Story of a husband and father of three children who has to make the most crucial decision of his life—to change his sex. $20 to $25. Call theater for specifics. **Public/Newman,** 425 Lafayette Street (598-7150). **IRLS**

KVETCH—A black comedy by British playwright-director-actor Steven Berkoff which focuses on anxieties and socio-sexual relationships as observed in the American culture; with Mitch Kreindel, Laura Esterman, and Kurt Fuller. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $15 to $20. **Westside Arts,** 407 West 43rd Street (541-8394).

LADY DAY AT EMERSON'S BAR & GRILL—Lonette McKee stars as the legendary Billie Holiday in Lanie Robertson's play with music, about incidents in the singer's life; directed by André Ernotte. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 6; $26 and $27. **Westside Arts,** 407 West 43rd Street (541-8394). ●

THE LAST TIME—A play by Michael Huston and Jennie Staniloff (who also play the leads) chronicles the complex friendship of a writer and an actress from their teenage pact to lead a romantic life in Paris to the reality of their lives as single women in their thirties; directed by Dolph Greene. With Russell Cook, Keven Murphy, Joey Golden, Andy Kreiss, Paul Lagalante, Joe White, Ann Marie Napolitan, Ann Marie Offer, Beverley Ritchie, and Remo Portelli. Thu. through Sat. at 8, Sun. at 3; $8; through 2/22. **Sargent,** 314 West 54th Street (874-0835).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, a weird and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. Music by Alan Menken; book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum,** 126 Second Avenue (477-2477). ● ●

MOMS—Clarice Taylor stars in Alice Childress's play with music about the legendary comedienne Moms Mabley (1894–1975); directed by Walter Dallas, choreographed by Edward Love. With Epatha Merkerson and Grenoldo Frazier. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $13 to $16. **Hudson Guild,** 441 West 26th Street (760-9810).

MY GENE—Barbara Gelb's play stars Colleen Dewhurst, who offers a superb performance as Carlotta Monterey, reliving her past with her difficult husband, Eugene O'Neill, as she faces days in an institution; directed by Andre Ernotte. Tue. through Sat. at 8, Sun. at 7, Sat. and Sun. at 3; $20 and $25. **Public/Martinson,** 425 Lafayette Street (598-7150). **IRLS**

NUNSENSE—Dan Goggin's musical (and comical) adventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. With Marilyn Farina, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $30. **Douglas Fairbanks,** 432 West 42nd Street (239-4321). ●

SEX TIPS FOR MODERN GIRLS—A musical comedy (a collaborative effort) starring Briana Burke, Julie Ridge, Laura Turnbull, Alan Harrison, and Kevin Wallace. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $18 to $24. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

STAGGERLEE—Rhythm and blues musical, based on a New Orleans folktale, starring Ruth Brown, written and directed by Vernel Bagneris, with music by Allen Toussaint. Featured is a flamboyant young lad's romance with his innocent sweetheart, against her mother's wishes. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; from 2/17; $20 (from 3/2, $25 to $29.50). **Second Avenue Theater,** 189 Second Avenue (674-1460).

THE UNEXPECTED GUEST—Agatha Christie's mystery thriller; directed by Frank Doelger. Who killed the detestable Richard Warwick? Eight people are incriminated. Through 2/22 at 8, Sat. and Sun. at 3; $12. **St. Bart's,** 109 East 50th Street (751-1616).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott, featuring the author and Becky London. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown,** 133 Macdougal Street (477-5048). ●

WHISPERS—Crispin Larangeira's story of a man and woman, exiled in Siberia, who find each other and rediscover their lives; directed by Nancy Gabor. Featured in the cast are Joan MacIntosh and Stephen Rowe. Wed. through Fri. at 8, Sun. at 3 and 7, Sat. at 7 and 10; $12 to $14. **Open Space,** 224 Waverly Place (279-4200).

THE WIDOW CLAIRE—Matthew Broderick and Hallie Foote star in Horton Foote's play about suitors in a small Texas town wooing a toothsome young widow; directed by Michael Lindsay-Hogg. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $33. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

WOMEN BEWARE WOMEN—Howard Barker's modern transformation of the 1623 Jacobean play by Thomas Middleton, a melodrama of sex, power, and revenge; directed by Sharon Gans. Sally Kirkland and John Heffernan head a cast of seventeen. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7; $16.50 to $24. **Playhouse 91,** 316 East 91st Street (831-2000).

THEATER COMPANIES

ACTING COMPANY—Tom Robbins in Eric Overmyer's *On the Verge,* set in a variety of locations ranging from the Himalayas and African jungles to 1955 Eisenhower America, about a journey into space by three Victorian women (Lisa Banes, Patricia Hodges, and Laura Hicks); directed by Garland Wright. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $15 now; from 3/1; $20 to $24. **John Houseman,** 450 West 42nd Street (564-3510).

ALL SOULS PLAYERS—A revival of the George Abbott–Bob Merrill musical *New Girl in Town,* directed and choreographed by Jeffery K. Neill. With Kathleen Gray, John Horvath, William Walters, Joan Baker, and P. J. Nelson. Thu. through Sun. at 8, Sat. and Sun. at 3; $10; 2/20 to 3/8. **Fellowship Hall,** Lexington Avenue at 80th Street (535-3356).

AMAS REPERTORY THEATRE—Leah Hocking stars in *Dazy,* with book by Allan Knee, music by Lowell E. Mark, lyrics by Norman Simon; it's the tale of a bag lady with a past as a famous singer; directed by Philip Rose. Thu. through Sun. at 7:30, Sun. at 3; $10; through 3/8. **Amas Repertory,** 3rd floor, 1 East 104 Street (369-8000).

AMERICAN JEWISH THEATRE—*Panache!,* Ron Mark's story of a 68-year-old actor who finally gets a chance to play Cyrano de Bergerac; directed by Stanley Brechner. Featured in the cast are Rebecca Schull, Yusef Bulos, Ann Sachs, Sol Frieder, Richard Havershain, Steve Gilborn. Tue. through Thu., Sat. at 8, Sun. at 2 and 7; $18.50; through 2/22. **92nd Street Y,** 1395 Lexington Avenue (427-6000).

CHICAGO CITY LIMITS—*Taking Liberties,* an improvisational revue with audience participation. Wed. and Thu. at 8:30, Fri. and Sat. at 8 and 10:30; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY—*The Musical Comedy Murders of 1940,* John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. And best of all is the casting, with Richard Seff, Bobo Lewis, Michael Ayr, Lily Knight, Pamela Dunlap, Ruby Holbrook, Dorothy Cantwell, and Kelly Connell. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26. **Theater,** 99 Seventh Avenue South (924-7100).

EQUITY LIBRARY THEATRE—Lillian Hellman's *The Little Foxes,* about a southern family at the turn of the century, directed by Thomas West. (Find out what happened to the Hubbards from last season's *Another Part of the Forest.*) Tue. through Sun. at 8, Sat. and Sun. at 2:30; through 3/1. **Theatre,** 310 Riverside Drive (663-2028).

FOURTH WALL—*Interview in Buenos Aires,* drama by Soviet playwright Genrikh Borovik, directed by Joan Harvey. In the wake of Allende's murder, a Chilean journalist learns the fate of his words in the hands of a fascist dictatorship. Fri. and Sat. at 8. **Theater,** 79 East 4th Street (254-5060).

IRISH ARTS CENTER—Gregory Teer's *The Tunnel* explores the frustrations of IRA prisoners in an internment camp; directed by Jim Sheridan. Featured in the cast are Ciaran Reilly, Jim Sheridan, Liam Clarke, Nye Heron, Frank McCourt, and Don Creedon. Tue. through Sat. at 8, Sun. at 3; $10 and $15. **Theater,** 553 West 51st Street (757-3318).

JEAN COCTEAU REPERTORY—*Of Mice and Men,* John Steinbeck's 1930 American classic retold for the stage; directed by Eve Adamson; in repertory through 5/24 with Richard Brinsley Sheridan's *The Rivals,* the quintessential English comedy of manners; directed by Giles Hogya. $8 to $15. (Call theater for specifics.) **Bouwerie Lane,** 330 Bowery (677-0060).

LA MAMA ANNEX—Through 3/1, Priscilla Smith and Keith David appear in *Fragments of a Greek Trilogy,* two evening performances based on plays of Sophocles and Euripides; adapted and directed by Andrei Serban, music by Elizabeth Swados. Call theater for specifics. **La MaMa Annex,** 74A East 4th Street (475-7710).

LA MAMA E.T.C.—Denise Stoklos in a solo play, *Mary Stuart,* based on Dacia Maraini's text. Thu. through Sun. at 7:30; $8; 2/19 through 3/1. **La MaMa E.T.C.,** 74A East 4th Street (475-7710).

MANHATTAN PUNCH LINE—Nine comedies presented on two separate evenings (phone theater for specifics): Peter Manos's *Child's Play,* Susan Sandler's *The Moaner,* Neil Cuthberg's *The Deep End,* David Ives's *Words, Words, Words,* Howard Morris's *Almost Romance,* M. B. Valle's *In the Park,* Laurence Klavan's *If Walls Could Talk,* Ron Carlson's *The Tablecloth of Turin,* and Terri Wagener's *The Greenhouse Keeper Died Over the Weekend.* $10; through 2/22. **Judith Anderson,** 422 West 42nd Street (279-4200).

MANHATTAN THEATRE CLUB—Janusz Glowacki's *Hunting Cockroaches,* directed by Arthur Penn, is about Polish expatriates struggling to adjust to the oddities of New York life. With Dianne Wiest, Reathel Bean, Ron Silver, Larry Block, Paul Sparer, Joan Copeland, Joe Ragno, Martin Shakar. Tue. through Sun. at 8, Sat. and Sun. at 2:30; $22 to $27; through 3/22. **City Center,** 131 West 55th Street (246-8989).

MUSIC-THEATRE GROUP—*The Hunger Artist,* conceived and directed by Martha (*Vienna: Lusthaus* and *The Garden of Earthly Delights*) Clarke, with music by Richard Peaslee, deals with the personal and literary worlds of Kafka. With David Jon, Jill Jaffe, Anthony Holland, Bill Ruyle, Rob Besserer, Brenda Currin, and Paola Styron. Tue. and Fri. at 8, Wed., Thu., Sat. at 7:30 and 9:30; $15 and $20; through 4/4. **St. Clement's,** 423 West 46th Street (265-4375).

NEGRO ENSEMBLE COMPANY—Gus Edwards's *Ramona,* set on an island in the Caribbean, centers on the love life of an uninhibited woman; directed by Douglas Turner Ward. Wed. at 3 and 8, Thu. and Fri. at 8, Sat. at 3 and 8:30, Sun. at 2:30 and 7; $15 to $20; from 2/28. Negro Ensemble production at **Theatre Four,** 424 West 55th Street (246-8545).

PEARL THEATRE COMPANY—Richard Brinsley Sheridan's *The Rivals,* a comedy of manners with jealous lovers, disguised lovers, a demurring lover, and of course Mrs. Malaprop; directed by Shepard Sobel. With Joanne Camp, James Nugent, Frank Geraci, Rose Stockton, Michael Hill, Patrick Turner, Stuart Lerch, Joseph Warren, Anna Minot, and Robin Westphal. Thu. through Sat. at 8; $10. **Theater,** 125 West 22nd Street (645-7708).

PHOENIX ENSEMBLE—*Loon Woman,* Margaret Hunt's comedy about a determined single mother's struggle to be an artist; directed by Carter Inskeep. With Michael Varna, Diane Reynolds, Blanche Cholet, Nicole Colangleo, Eric McGill, Stacey Gladstone, and Patrice Donnell. Wed. through Sat. at 8, Sun. at 3; $10; through 3/1. **StageArts,** 120 West 28th Street (206-9140).

PUERTO RICAN TRAVELING THEATRE—Rene Aloma's *A Little Something to Ease the Pain* is a drama concerned with the struggles of a Cuban family to retain their familial ties despite the political ideologies which threaten to split them; directed by Mario Ernesto Sanchez. Featured in the cast are Jorge Luis Ramos, Ruban Pla, Jeannette Mirabal, Laura Delano, Graciela LeCube, Cari Gorostiza, Graciela Mas, Rita Ben-Or. In Spanish, Sat. and Sun. at 2:30 and 8; in English, Wed. through Fri. at 8; $10; through 2/22. **Theatre,** 304 West 47th Street (354-1293).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentinian comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana,* Cuban music from the 16th century to contemporary times; *Café con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; *Las Damas Modernas de Guabacoa,* Eduardo Machado's play about the beginnings of Cuba's present plight; *Yerma,* the Garcia Lorca tragedy of honor and barrenness; Lope de Vega's *Fueteovejuna.* $12 for plays, and $16 to $18 for musicals. **Gramercy Arts,** 138 East 27th Street (889-2850).

ROUNDABOUT THEATRE COMPANY—Karen Allen stars in a revival of William Gibson's *The Miracle Worker,* his first play about the child Helen Keller (Eevin Hartsough); directed by Vivian Matalon. Others in the cast are Laurie Kennedy, Jack Ryland, Frances Foster, Victor Slezak, Frank Hamilton, John Niespolo, and Elizabeth Owens. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $18 to $27; from 2/18. **Roundabout,** 100 East 17th Street (420-1883).

SOHO REPERTORY—David Lan's *Sergeant Ola & His Followers,* tale of the bizarre reaction of New Guinea natives to colonialism and their worship of Western consumer goods; directed by Tazewell Thompson. Thu. through Sat. at 8, Sun. at 4; $10; through 2/21. **Greenwich House,** 27 Barrow Street (925-2588).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line* (now beginning its 13th year); Nancy Beckett's *The Women Here Are No Different;* Bob Flicker's *Absurdly Yours;* Rick Foucheux's *Abbey and Veronica.* Phone theater for performance schedule. **13th Street Repertory,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AWAY FROM ME—Jane Frances wrote and directed this comedy about an aging Chaplinesque character whose libido overcomes his common sense. Fri. and Sat. at 8, Sun. at 3; $8. BlueGreen Theatre Company production at **Gene Frankel,** 24 Bond Street (246-4439).

BILLY BISHOP GOES TO WAR—Robin Haynes stars as a flying ace (and plays sixteen additional roles as well) in a musical play by John Gray and Eric Peterson; directed by William S. Morris. Thu. through Sat. at 8, Sat. and Sun. at 3; $10; 2/19 through 3/1. **Mazur,** 555 East 90th Street (534-5366).

BOOGIE WOOGIE AND BOOKER T.—Wesley Brown's play focuses on the turn-of-the-century meeting between Booker T. Washington and some of his detractors; directed by Dean Irby. With Ruben Hudson, Cortez Nance Jr., Nick Smith, and La Tanya Richardson. Thu.–Sun. at 7:30, Sat.–Sun. at 3; $8; through 3/8. **New Federal,** 466 Grand Street (598-0400).

C.K.'S BLUES—Play by John Stephenson and Ron Bohn, directed by the latter, about the night odyssey of an ex-heavyweight boxer turned New York cab driver. Thu. through Sat. at 8; $7; 2/19 through 3/14. **Actors' Factory,** 149 West 29th Street (594-1494).

THE COURTING—Elaine Sulka and Willi Kirkham star in Lezley Steele's play as two women in a suffocating relationship in a town where a murder has been committed; directed by Sue Lawless. Tue.–Sat. at 8, Sun. at 3; $8. **Cubiculo,** 414 W. 51st St. (265-2138).

DEATH OF EAGLES—A comedy of substance by Harding LeMay, directed by Kathryn Ballou, featuring Jean Blanchard, Gregg Schaffert, Stanley Harrison, Jan Owen, and Rich Hamilton. Wed. through Sat. at 8, Sun. at 3; $10; through 2/21. **Neighborhood Group,** 420 West 42nd Street (244-0486).

DONKEY'S YEARS—Michael Frayn's comedy about the reunion of British college chums and their former sweethearts; directed by Steve Stettler. Thu.–Sat. at 8, Sun. at 3; $8–$10; 2/19 through 3/15. **Theatre,** 465 Dean Street, Brooklyn (718-230-3366).

DOUBLE BILL—*Murder on Arrival* and *Gift of Murder,* two murder mysteries, both by George Batson, in repertory through 3/8. Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $10. Call for schedules. **Riverwest,** 155 Bank St. (243-0259).

DUCK HUNTING—Jacqueline Price, Terrence Keene, and Rose McGuire star in Aleksandr Vampilov's Russian comedy; directed by Patrik Williams. Fri. through Sun. at 8; $8; 2/20 through 3/12. Manitou at the **Courtyard,** 39 Grove Street (245-6366).

DYIN' FOR A SMOKE?—Five scenes about cigarette smokers, from street people to frantic yuppies, starring Betty La Roe and Chris Thomas. Thu. through Sat. at 8, Sun. at 2; through 2/22; $8. **Theatre 22,** 54 West 22nd Street, 2nd floor (677-9133).

FREE FALL—Laura Harrington's play about stunt pilots and the dark corners of a relationship based on danger; directed by Alma Becker. With Daniel Ahearn, Marvin Einhorn, Annette Helde, and Annie O'Sullivan. 2/18–22, 2/24–3/1, 3/3–8 at 8; $8. **45th Street Theatre,** 354 West 45th Street (333-7471).

THE HERON—Vassily Alksyonov's play, directed by Timur Djordjadze. 2/19 through 21 at 7:30, 2/22 at 2; $5. **Pace Civic Center,** Place Plaza (488-1510).

LORCA: A SHADOW OF CYPRESS—Win Wells's drama about events in the life of Lorca shortly before his execution in 1936 by Fascist rebels during the Spanish Civil War; directed by Anthony Di Pietro. Thu. through Sat. at 8, Sun. at 3; $8; 2/26 through 3/22. **Art & Work,** 870 Sixth Avenue (213-0231).

A MATTER OF CONSCIENCE—Veona Thomas's comedic drama, directed by Seret Scott. With Donna Smith, Wendi Franklin, Angeles Echols, and Richard Lemerise. Fri. and Sat. at 8, Sun. at 3; through 2/22. **National Black Theatre,** 2033 Fifth Ave. (427-5615).

OVERRULED—George Bernard Shaw's one-acter about love, marriage, and infidelity, English style; directed by John W. Wilson. Wed. and Thu. at 12:15., Mon., Fri., and Sat., through 2/23, at 6; 2/22 at 3; $5. **South Street,** 424 West 42nd Street (564-0660).

SALOME—Hanne Tierney performs Oscar Wilde's symbolist play. 2/20 and 21 at 8, 2/22 at 3; $10. **Guggenheim Museum,** 1071 Fifth Avenue (360-3530).

THREE KILLER PLAYS—Saul Zachary's *Color of Heat;* John Guare's *Loveliest Afternoon of the Year;* Michael Folie's *Fight Call.* Mon. through Sat. at 8; $6; through 2/28. **Westbeth,** 151 Bank Street (691-2272).

THREE SISTERS—Chekhov's drama about the search for fulfillment in a changing world; directed by Tom O'Mahony. Fri. and Sat. at 8, Sun. at 3; through 4/26; $9. **Westside,** 252 West 81st Street (874-7290).

TOPOKANA MARTYR'S DAY—British playwright Jonathan Falla's black comedy about the frustrations of famine relief workers in East Africa. Wed. through Sat. at 8, Sun. at 3; $10; 2/18 through 3/15. **Nat Horne,** 440 West 42nd Street (279-4200).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

BENNY ANDREWS—Recent paintings; through 3/6. Lubin House, 11 E. 61st St. (826-0320).

ROBERT BEVAN—Watercolors, drawings, and lithographs by this British artist (1865–1925); through 3/21. Davis & Langdale, 231 E. 60th St. (838-0333).

PETER BOOTH—New paintings, drawings, and pastels with themes of transportation, the human and the inhuman, the rational and the irrational, by this Australian artist; through 2/28. CDS, 13 E. 75th St. (772-9555).

ADOLPH GOTTLIEB—Pictographs on canvas and Masonite; through 3/5. Knoedler, 19 E. 70th St. (794-0550).

SYDNEY K. HAMBURGER—Mixed-media works combining elements of sculpture, painting, and collage; through 3/6. Marymount Manhattan, 221 E. 71st St. (219-2109).

MARION KENYON JONES—Works that explore themes of death and redemption, in mixed-media on canvas; through 2/28. Urdang, 23 E. 74th St. (288-7004).

HENNER KUKUCK—Steel sculptures in arrangements that are reminiscent of landscapes; through 3/12. Cecil, 16 E. 72nd St. (517-3605).

ELLEN K. LEVY—Paintings of imagery abstracted from modern technology; through 2/28. New York, 22 E. 84th St. (772-3700).

KEVIN MOSS—Ten recent paintings, of New York cityscapes and more distant locations, such as East Hampton and Mexico; through 3/21. Fourcade, 36 E. 75th St. (535-3980).

ODD NERDRUM—Classically-inspired realist paintings; through 3/28. Hamilton, 19 E. 71st St. (744-8976).

STEPHEN PACE—Recent paintings and watercolors; through 3/4. Perlow, 980 Madison Ave. (517-5858).

DAVID PARK—Fifty paintings by this California artist (1911–1960), who was one of a group of artists associated with Bay Area Figurative Painting; through 2/28. Salander-O'Reilly, 22 E. 80th St. (879-6606).

BRENT RICHARDSON—Recent paintings; through 2/28. Castelli Graphics, 4 E. 77th St. (288-3202).

FERNANDO RIVERO—Still-life paintings by a Spanish artist; through 3/7. Staempfli, 47 E. 77th St. (535-1919).

FREDERICK SERGER—Landscapes, still lifes, and portraits painted in Eastern Europe, Paris, and later, in the United States, by this Czechoslovakian-born artist (1889–1965); through 3/14. La Boetie, 9 E. 82nd St. (535-4865).

BILL SPIRA—Wall and free-standing sculptures built of rough, incised wood attached to raw stoneware; through 3/7. Vanderwoude Tananbaum, 24 E. 81th St. (879-8200).

PAUL WONNER—Paintings of still-life objects set against abstract backgrounds, by a Bay Area painter; through 2/28. Hirschl & Adler, 851 Madison Ave. (744-6700).

57th Street Area

LESLIE BOHNENKAMP—An installation of biomorphic paper sculptures in herd-like formations; through 3/7. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

JAMES COOK—Realist oil paintings; through 2/28. Tatistcheff, 50 W. 57th St. (664-0907).

ALAN COTE—Recent paintings and drawings; through 2/28. Washburn, 41 E. 57th St. (753-0546).

ENRICO DONATI—Surrealist paintings and objects from the '40s; through 2/28. Zabriskie, 724 Fifth Ave. (307-7430).

KENNETH EVETT—Landscape and still-life paintings; through 3/7. Kraushaar, 724 Fifth Ave. (307-5730).

JANET FISH—Recent paintings of still-lifes and figures; through 2/28. Miller, 41 E. 57th St. (980-5454).

DAVID FREDENTHAL—Paintings of landscapes, cityscapes, and industrial scenes; through 2/28. Kennedy, 40 W. 57th St. (541-9600).

JOHN GRAHAM/JOHN MCLAUGHLIN—Drawings of imaginary plazas, plus portraits and self-portraits, all from the '40s and early '50s; through 3/7/Geometric paintings from the '50s; through 2/28. Emmerich, 41 E. 57th St. (752-0124).

RAYMOND HAN—Recent still-life paintings; through 3/4. Schoelkopf, 50 W. 57th St. (765-3540).

STANLEY WILLIAM HAYTER/DANIEL BENNETT SCHWARTZ—Recent paintings by both. Through 3/4. Armstrong, 50 W. 57th St. (582-8581).

JAMES HENNESSEY—Paintings and drawings of strange, ghost-like figures and interiors; through 3/7. Pearl, 38 E. 57th St. (838-6310).

RONI HORN—Abstract drawings in pastel, powdered pigment, and varnish; through 3/21. Maeght LeLong, 20 W. 57th St. (315-0470).

BILL JACKLIN/HUGH O'DONNELL—Paintings, pastels, and drawings of scenes in New York/Recent paintings on irregularly-shaped canvases, with imagery that includes coils, circles, arrows, and ladders. Through 2/28. Marlborough, 40 W. 57th St. (541-4900).

JAMES B. MOORE—Recent still-life paintings; through 2/28. Schmidt-Bingham, 41 W. 57th St. (888-1122).

GIUSEPPE PENONE—Three bronze sculptures by this artist who is associated with the Italian Arte Povera movement; through 2/28. Goodman, 24 W. 57th St. (977-7160).

JANE ROSEN/JEAN ARP—Hand-shaped sculptures in organic forms, made of gypsum cement, marble dust, and pigment, plus drawings/Collages and prints. Through 2/28. Borgenicht, 724 Fifth Ave. (247-2111).

JOSE MARIA SICILIA—Recent paintings; through 2/28. Blum Helman, 20 W. 57th St. (245-2888).

FRANCINE TINT—Large-scale abstract paintings; through 2/28. At Shippee, 41 E. 57th St. (319-2044), and 110 Greene St.

CARL NICHOLAS TITOLO—Miniature paintings that combine landscapes of Italy and New York with more personal imagery; through 2/28. Dintenfass, 50 W. 57th St. (581-2268).

ROBIN UTTERBACK—Recent abstract mixed-media constructions; through 2/28. De Nagy, 41 W. 57th St. (421-3780).

DANA VAN HORN—Recent figure paintings; through 3/1. French, 41 W. 57th St. (308-6440).

East Village

HANNO AHRENS—New sculpture, through 3/15. Sharpe, 175 Ave. B (777-4622).

CHET AUGUSTIN/LJUBOMIR RASTOVSKI—Large-scale paintings with imagery from the Catholic Church/Wall sculptures composed of found objects, 2/18–3/8. Rastovski, 534 E. 6th St. (533-6830).

FRANK BIGBEAR JR.—Recent narrative drawings of figures, animals, and shamanistic emblems, in prisma pencil on paper; through 3/8. Bockley, 66 E. 7th St. (420-9835).

LUIGI CARBONI—Canvases divided into fields of color, over which transparent shapes and squiggles of pigment have been painted; through 3/1. Shainman, 500 E. 11th St. (460-5890).

CHRIS COSTAN—Recent paintings of floating, machine-like imagery; through 3/1. Avenue B, 167 Ave. B (473-4600).

RAUL FARCO/HORACIO PRUNELLO—A collaborative installation entitled, "Homage to the Desaparecidos"; through 2/28. PS122, 150 First Ave. (533-4624).

KIM KEEVER—Recent paintings of rulers, clocks, and thermometers in imaginary landscapes; through 3/1. M-13, 413 E. 9th St. (505-9016).

KEVIN KELLY—Expressionistic mixed-media portraits and an installation entitled *Altar Piece*; through 3/1. Fervor, 109 Ave. B (529-9339).

BRUCE LATIMER—Paintings and drawings that present an ironic view of politics, by a New-York based Australian artist; through 3/1. P.A.C.A., 131 E. 7th St. (517-0937).

PHILIP MARTIN—Carved, cast, and constructed sculptures of the figure; 2/19–3/8. Gerstad, 44 E. 1st St. (777-4058).

GUIDO PLATA—Paintings and sculpture that reflect this artist's interest in ethnology and behaviorism, in a series entitled "Essays by Guido Plata"; through 3/4. Sixtosix, 626 E. 14th St. (982-4586).

RANDAL RUPERT—Paintings and drawings in a series entitled "Visible City"; through 3/8. Casas Toledo Oosterom, 235 E. 4th St. (777-2177).

THERESE SCHWARTZ—Collage paintings; through 3/29. Humphrey, 242 E. 5th St. (529-0692).

MERLE TEMKIN—Oil stick drawings on paper cut-outs, and an installation; through 3/8. Public Image, 177 E. 3rd St. (475-3033).

JONI WEHRLI—Paintings of dogs in classical and biblical settings; through 3/1. Zeus-Trabia, 437 E. 9th St. (505-6330).

SoHo and TriBeCa

WILLIAM ANASTASI/MATTHEW MCCASLIN—Four paintings from his *bababad* series/Wall sculptures made of Formicas that simulate granite, marble, metal, and mahogany. Through 3/11. Cutler, 164 Mercer St. (219-1577).

JENNIFER BARTLETT—Recent pastel drawings; 2/21–3/21. Cooper, 155 Wooster St. (674-0766).

ANDREA BELAG—Abstract oil paintings with writing in them; through 2/28. Davis, 568 Broadway (219-1444).

ROSS BLECKNER—Recent paintings with mysterious symbols; through 2/28. Boone/Werner, 417 W. Broadway (431-1818).

MEL BOCHNER—A survey of works from 1969–1986, including conceptual installations, wall paintings, paintings on canvas, and drawings; through 3/7. Sonnabend, 420 W. Broadway (966-6160).

GREGORY BOTTS—Recent paintings; 2/21–3/28. Plumb, 81 Greene St. (219-2007).

YASMIN BRANDOLINI—Abstract paintings in tempera on handmade paper; through 3/14. Rosenberg, 115 Wooster (431-4838).

HOWARD BUCHWALD—New paintings; 2/21–3/25. Hoffman, 429 W. Broadway (966-6676).

MICHAEL CHERNISHOV—Geometric works on paper from 1961–1987; 2/19–3/21. Exit, 578 Broadway (966-7745).

PIERRE CLERK—Cut-out reliefs and recent sculptures; 2/20–3/28. DiLaurenti, 383 W. Broadway (925-5100).

ART

LINDA CUNNINGHAM—Organically-shaped sculptures made of cast bronze, marble, and blue limestone, through 3/14. Allen, 110 Greene St. (334-9710).

MARILYN DAVIDSON—Pastel landscape drawings and bronze sculptures; through 3/27. Hudson, 105 Hudson St. (925-7290).

PETER DEAN—Symbolic landscapes with imaginary figures, in oil on canvas; through 3/7. Semaphore, 137 Greene St. (228-7990).

SCOTT DEDECKER—Recent paintings; through 2/28. Lang & O'Hara, 568 Broadway (226-2121).

NANCY DWYER—Recent paintings, wall pieces, and free-standing "word" objects; through 2/28. Baer, 270 Lafayette (431-4774).

VERNON FISHER—New paintings of kaleidoscopic imagery; through 2/28. Gladstone, 99 Greene St. (431-3334).

JACK FORSELL/MICHAEL MOGAVERO—Three-dimensional collage paintings/Paintings of household objects that work togther as narrative symbols. Through 2/28. Oscarsson Siegeltuch, 568 Broadway (431-3550).

JONATHAN FRECHETTE—Recent painted plywood sculptures and constructed paintings; 2/19–3/21. Natkin, 395 Broadway (925-4499).

THEA HALO/SUSAN HEDBLOM—Recent paintings by both; through 3/7. Baum, 109 Hudson St. (219-9854).

WILLY HEEKS—Recent abstract paintings and works on paper; through 2/28. Beitzel, 113 Greene St. (219-2863).

ROBERT HELM—Paintings of figures and recognizable objects in unusual landscape spaces, on surfaces that combine in-laid wood veneers, leather tooling, and metal, as well as painting; through 2/28. Thorp, 103 Prince St. (431-6880).

RALPH HILTON—Expressionistic paintings with figurative and abstracted organic imagery; through 2/28. Erpf, 568 Broadway (925-6160).

EMILY HIXON—Cast-plaster sculptures in pillow shapes, plus drawings; 2/21–3/12. Eno, 164 Mercer (226-5342).

RON JANOWICH—Recent monotypes; through 2/28. Lorence-Monk, 568 Broadway (431-3555).

JASPER JOHNS—Recent paintings and drawings in a series entitled, "The Seasons"; through 3/7. Castelli, 420 W. Broadway (431-6279).

MEL KENDRICK—Recent wood sculptures; through 2/27. Weber, 142 Greene St. (966-6115).

RICHARD MILANI—Recent paintings on wire screening; through 2/28. Baskerville + Watson, 578 Broadway (925-1955).

RICHARD MOCK—Recent paintings with images reminiscent of neurons, planets, and electrical circuitry; through 3/4. Esman, 70 Greene St. (219-3044).

JOHN MOORE—Paintings and works on paper of abstracted urban landscapes; through 3/14. Grand Street, 93 Grand St. (334-0190).

MAUD MORGAN—Abstract compositions of handmade paper; through 2/28. Munroe, 415 W. Broadway (226-0040).

PETER NADIN/RUDY BURCKHARDT—New paintings in a series entitled "Views"/Recent photographs and photo-collages. Though 3/10. Alexander, 59 Wooster St. (925-4338).

NUNZIO—Wood and polychrome sculptures in biomorphic shapes; through 3/4. Nosei, 100 Prince St. (431-9253).

ED PASCHKE—Recent paintings by this Chicago-based artist; through 3/7. At Kind, 136 Greene St. (925-1200), and Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

PAOLO PELOSINI—Steel sculptures, from 1983–1987; through 2/28. Ax, 315 Church St. (966-5457).

FRANÇOISE SCHEIN—Box constructions called "Dazibao," taken from the Chinese word for "Public Wall," plus other works, such as topographical and transit maps of various cities; through 3/7. Stoler, 13 White St. (966-5090).

TODD SILER—Drawings, paintings, and constructions that combine artistic and scientific methods of inquiry; through 3/14. Feldman, 31 Mercer (226-3232).

STEVEN SINGER—Steel sculptures made with cast-off scrap metal from the Manhattan Bridge; through 3/7. Steinbaum, 132 Greene St. (431-4224).

ROBERT THERRIEN—A series of installations; through 3/7. Castelli, 142 Greene St., lower level (431-6279).

PETER TURNER/RICK KRIEGER—Constructed paintings based on architectural elements/Figurative works on paper of humorously childlike adults at play in the jungle. Through 3/4. Schreiber/Cutler, 171 Spring St. (925-1441).

ANDY WARHOL—Hand-painted images taken from popular comic strips, 1960–1962; through 6/13. Dia Art Foundation, 77 Wooster St. (431-9232).

ROGER WILLIAMS—Large and small-scale steel sculptures; through 2/28. Littlejohn-Smith, 133 Greene St. (420-6090).

DAN WOFFORD—Large-scale abstract paintings; through 2/28. Twining, 568 Broadway (431-1830).

Other

ARCH CONNELLY/THOMAS WOODRUFF—Recent paintings and sculpture/A series of paintings conceived as a calendar, entitled "Twelve Months." Through 3/14. 56 Bleecker (219-8836).

DAN RICE—Large-scale paintings that depict the mechanization of American urban life; through 3/13. CUNY Graduate Center, 33 W. 42nd St. (790-4331).

SUSAN ROTHENBERG—"The Horse Paintings: 1974–1980"; through 2/28. Gagosian, 521 W. 23rd St. (807-0807).

EDWINA SANDYS—Eight life-sized sculptures in a series entitled "Women of the Bible," plus drawings, through 3/8. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (316-7441).

GROUP SHOWS

Madison Avenue and Vicinity

CENTER FOR INTER-AMERICAN RELATIONS—680 Park Ave. (249-8950). Paintings, drawings, prints, photographs, and sculptures from the Nancy Sayles Day Collection of Modern Latin American Art, owned by Rhode Island School of Design's Museum of Art; through 4/5.

CHILDS—956 Madison Ave. (772-6606). "Belle Epoch: Intriguing Women in Prints and Drawings," with works by Chanine, Helleu, Lautrec, Roussel; through 3/7.

GRAHAM—1014 Madison Ave. (535-5767). Turn-of-the-century paintings and decorative arts, and paintings and drawings by Guy Pène du Bois; through 4/4.

HUNTER COLLEGE—68th St. and Lexington Ave. (772-4991). "Race and Representation," with works by Bianchi, Colescott, Heap of Birds, Kruger, Mendieta, Pindell, others; through 3/6.

KOUROS—23 E. 73rd St. (288-5888). "Knowing What I Like"—works by eleven artists, curated by John Bernard Myers; through 2/28.

MARBELLA—28 E. 72nd St. (288-7809). 19th-century American landscape paintings by Bierstadt, Hallowell, Lawson, Sloan, others; through 2/28.

SCHLESINGER-BOISANTE—822 Madison Ave. (734-3600). Works by Brown, Bultman, Holtzman, Seliger, Wolff; through 3/12.

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works on paper by Backstrom, Bishop, Eveleigh, Fisher, Newman, Smith; through 3/4.

WEINTRAUB—922 Madison Ave. (879-1195). Sculpture by Arp, Calder, Miro, Moore; paintings by Chagall, Picasso, Utrillo, Vlaminck; through 3/10.

WENDER—3 E. 80th St. (734-3460). "Chinese Calligraphy"; through 4/2.

WILLARD—29 E. 72nd (744-2925). Prints by Goldberg, Humphrey, Hunt, Lane, Rothenberg, Sultan; through 3/7.

YORK—21 E. 65th St. (772-9155). A survey of 19th- and 20th-century American paintings; through 4/18.

57th Street Area

BLUM HELMAN—20 W. 57th St., 8th Floor (245-2888). Works by Rauschenberg, Schwitters, Tuttle; through 2/28.

GOODMAN—41 E. 57th St. (593-3737). Sculpture by Arp, Chadwick, Dubuffet, Hepworth, Rodin, others; through 2/28.

KENT—41 E. 57th St. (980-9696). "Metaphor," with paintings, drawings, and sculptures by Knowlton, Stout, Tuttle, Wentworth; through 3/14.

MCKEE—41 E. 57th St. (688-5951). Works by gallery artists; 2/21–3/18.

ROSENBERG—20 W. 57th St. (757-2700). Works by Blumenfeld, Calder, Jenkins, Katzen, Kurz, Marini; through 3/4.

ST. ETIENNE—24 W. 57th St. (245-6734). Paintings by Benoit, Kane, Moses, Pippin, Rousseau, others; through 3/28.

TILTON—24 W. 57th St. (247-7480). Paintings and drawings by Enckell, Hall, Volmer; through 2/28.

East Village

CAPP—223 E. 10th St. (982-4444). Recent abstract paintings and sculpture by Goetrz, Jackson, Jacobson, Reilnad; through 3/1.

CERIGO—202 Ave. A (777-2579). Works by Gillis, Hopkins, Smith; through 3/1.

E.V.—327 E. 12th St. (982-5305). Works by six Japanese artists currently living in New York; through 3/1.

GOOD—39 Great Jones St. (420-9063). "Atelier Conversations," with works by Baker, Bleckner, Lucas, Siena, others; through 3/7.

KRAINE CLUB—85 E. 4th St. (982-7118). "Fun and Brains," with works by Gurbo, Komarin, Lerman; through 3/1.

KENKELBA—214 E. 2nd (254-5269). "Current Thinking," with paintings and sculpture by Carter, Dean, Fremantle, Garcia, Hughes, Little, others; 2/22–3/29.

ON THE WALL—328 E. 11th St. (460-0963). "The Women, Part II," with paintings by Bildner, Landis, Lubling, Teller; through 3/1.

P.P.O.W—337 E. 8th (529-1313). Sculpture by Black, Blanchard, Martin, Smith; through 3/8.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). "Dark Rooms"—film, slide, and video installations by Bray, Buster, Knecht, Long, Schneeman, Wodiczko; "TV Sandino: New Tapes From Nicaragua"; Architecture project: Hani Rashid; through 3/14.

BOUKAERT—100 Hudson St. (925-6239). A selection of prints from "This History," by Connelly, Lemieux, Nadin, Prince, Rayberry, Sonneman, Winters; through 3/7.

BURGIN—270 Lafayette St. (219-8379). *Photographic* works by Hajamadi, Merz, Welling; through 2/28.

CASTELLI—142 Greene (431-6279). "The First Fifteen Years: Part I"— works by Artschwager, Bontecou, Chamberlain, Daphnis, Johns, Kelly, Lichtenstein, Oldenburg, Rauschenberg, Scarpitta, Stella, Twombly, Warhol; through 3/7.

CAVIN-MORRIS—100 Hudson (226-3768). Masks by Amenoff, Darger, Finster, Howard, others; through 3/21.

CONDESO LAWLER—76 Greene St. (219-1283). Paintings by Johnson; woodcuts, etchings, and lithographs from The Vinalhaven Press, by Bochner, Chase, Crile, Hewitt, Komar & Melamid, others; through 3/7.

CROWN POINT PRESS—568 Broadway (226-5476). "Prints in Parts," with works by Bartlett, Buren, Fulton, Kozloff, Kushner, Mazur, True; through 3/16.

EXIT—578 Broadway (966-7745). Political posters by Acconci, Finkelpearl, Longo, Nechvatal, Spero/Golub, van Dalen, others; 2/19–3/21.

49TH PARALLEL—420 W. Broadway (925-8349). "The Idea of the North," *with* works by Frank, Leaf, Martin, Rabinowitch, Rockburne, Winsor; through 2/28.

GIBSON—568 Broadway (925-1197). Abstract paintings by Haynes, Rosenthal, Smith, Uglow; through 3/15.

GREEN—152 Wooster St. (982-3993). "Private Images," with drawings by sculptors Fasnacht, Gitlin, Hepper, Kirili, Levine; through 2/28.

HENOCH—80 Wooster St. (966-0303). Paintings, sculpture and one-of-a-kind toys by Bell, Greene, Hoppock, Kerlin, Mull; through 3/15.

INGBAR—578 Broadway (334-1100). Works by Findlay, Hamady, Zimmerman; through 2/28.

LITTLEJOHN-SMITH—133 Greene St. (420-6090). Paintings and works on paper by Hoskins, Holmes, Nodiff; sculpture by Williams; through 2/28.

MILLIKEN—98 Prince St. (966-7800). Works with "fish" as a theme; through 3/4.

MOCHA—584 Broadway (966-6699). "The Mining Town of Morococha"—photographs by Rodriguez and Antmann; through 3/22.

NEALE—320 Lafayette St. (431-5077). Works by Bruch, Maschke, Russell; through 2/28.

ROEDER—545 Broadway (925-6098). Drawings by Austrian artists; through 2/28.

SHAPOLSKY—99 Spring St. (334-9755). Abstract paintings and sculptures by Cherry, Ethe, Kurahara, Ruben; Sablow; through 2/28.

Other

BARUCH COLLEGE—135 E. 22nd St.(505-2192). "Black American Art of the 1920s and 1930s: Selections From the Collection of the Schomburg Center"; through 3/2.

BERNARDUCCI—17 E. 17th St. (206-7578). "Photosynthesis," with works by L. Augeri, Carey, Lang, Pocock, Thurlbeck, Warhol, others; through 3/1.

INTERNATIONAL 52—150 E. 52nd St. (486-2290). "The Hamptons in Winter," with works by Brach, Brandt, Hoie, Howell, Jaudon, Nivola, Ossorio, Schapiro; 2/19–3/28.

PAINE WEBBER—1285 Ave. of the Americas (481-3080). Museum of American Folk Art's "Carousel Folk Art From the Charlotte Dinger Collection"; through 3/28.

PERLSON—408 W. 14th St. (620-0154). "Forms and Fabrications," with works by Bergstein, Hurwitz, Levin, Weintraub; through 2/27.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Music Installation: Christian Wolff"; "Out of the Studio: Art With Community," with works by Ahearn, Torres, Gredzynski and Crew of Battlefields Projects, Rollins and K.O.S., Simpson, Ukeles; through 3/22.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West and Oragne St., Brooklyn (718-875-4031). Site-specific sculptural installations by Maksymowicz, Stettner, Takasugi; through 2/28.

SNUG HARBOR—1000 Richmond Terrace, Staten Island (718-448-2500). "Clay Feats," with works by Buonagurio, Hafner, Lucero, B. Woodman, G. Woodman, Yankowitz, Zimmerman; through 3/15.

VISUAL ARTS—209 E. 23rd St.(679-7350). "Still Life: Beyond Tradition," with works by Bleckner, Byron, Innerst, Larmon, Owings, Steir, others; through 2/28.

PHOTOGRAPHY

BERENICE ABBOTT—"The Beauty of Physics"—black-and-white photographs of scientific processes; through 3/27. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

MARGARET BOURKE-WHITE—Photographs taken during her career with *Life* and *Fortune* magazines; through 3/6. Life, Room 28-58, Time & Life Building, 1271 Sixth Ave. (522-2300).

CONSTANTIN BRANCUSI—Photographs of his studio and his sculptures, plus self-portraits; through 2/28. McCoy, 19 E. 71st St. (570-2131).

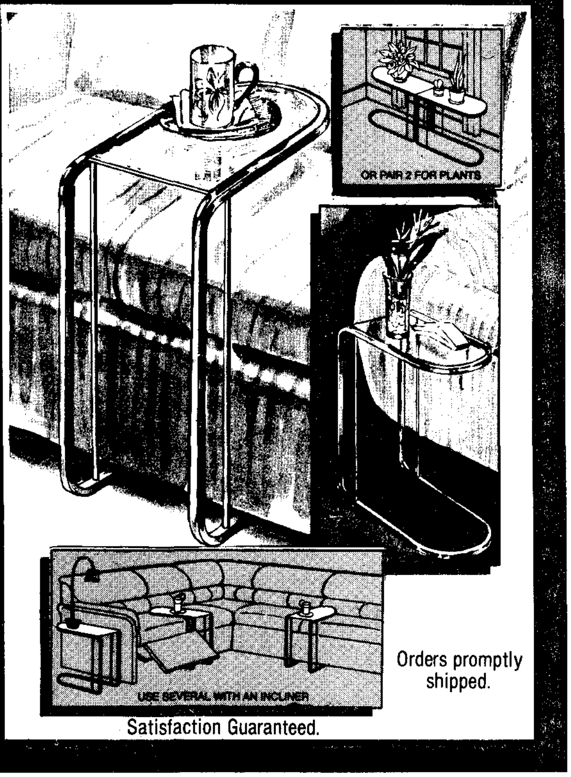
FRANCESC CATALA-ROCA—Photographs of Spain and its people, by this photographer who lives in Barcelona; through 3/31. The Spanish Institute, 684 Park Ave. (628-0420).

MARIANNE ENGBERG—Pinhole photographs of China; through 2/28. Urdang, 23 E. 74th St. (288-7004).

WILLIAM B. GILES—"Mother of Pearls"—a portfolio of black-and-white 4 X 5 contact prints of images from nature; through 3/25. Ledel, 168 Mercer (966-7659).

DAVID HANSON/ALAN JANUS—"The Hudson River"—salt prints from a limited edition handmade book/Small works. Through 3/12. Pfeifer, 568 Broadway (226-2251).

I.C.P.—1130 Fifth Ave. (860-1777) Tue. 12-8, Wed.–Fri. 12–5, Sat.–Sun. 11-6. $2.50 admission. "Alvin Langdon Coburn: A Retrospective"; "Rene Burri: An American Dream"; through 2/22.



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ART

I.C.P. MIDTOWN—77 W. 45th St. (536-6443). Mon.–Fri. 11-6, Sat. 12-4. Free admission. "Spain: 1936–1939," with photographs by Capa, Centelles, "Chim," Namuth, Reisner, Taro; through 2/28.

LOTTE JACOBI—Vintage prints from the photographer's personal collection; 2/18–3/21. Photofind, 138 Spring (334-0010).

HELMUT NEWTON—Portraits, nudes, and fashion photographs from 1975–1983; through 2/28. Staley-Wise, 177 Prince St. (777-1590).

DUANE MICHALS—Painted photographs, sequences, photographs with text, and portraits in a series entitled "The Nature of Desire"; through 3/7. Janis, 110 W. 57th St. (586-0110).

PACE/MACGILL—11 E. 57th St. (759-7999). Photographs of people and places in the American South by William Eggleston; "Crime Photographs: Pictures from the Archives of American Crime Magazines (1920–1935)"; through 3/7.

ELAINE REICHEK—Large-scale photographs of Indians in Tierro del Fuego; through 2/28. Lamagna, 50 W. 57th St. (245-6006).

RICHARD ROSS—Large-scale Ektacolor photographs of objects, artifacts, animals, and sculpture in museums around the world; through 2/28. Lieberman & Saul, 411 W. Broadway (431-0747).

RICHARD LESLIE SCHULMAN—Color portraits of well-known American and Soviet artists, composers, theater directors, and choreographers; through 2/28. Nikon House, 620 Fifth Ave. (586-3907).

VAL TELBERG/ED BURTYNSKY—New works that combine photography, xeroxgraphy, and drawing/Color photographs of landscapes in British Columbia and the western United States. Through 2/28. Miller, 138 Spring St. (226-1220).

ARTHUR TRESS—"The Teapot Opera," with color photographs of found objects; through 2/28. Twining, 568 Broadway (431-1830).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 2/20 at 8: Patricia and Emilio Cruz in *Cage.* $7.

FRANKLIN FURNACE—112 Franklin St. (925-4671). 2/19, 2/20 at at 8:30: Laurie Beth Clark's *Accept the Next Job Offer You Get.* $6.

P.S. 122—150 First Ave. (477-5288). 2/20–21, 27-28 at 10:30: Iris Rose's *The Serial Killer Series.* $6. 2/22 at 4: "Hothouse Improvisations." $4.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10-5, Tue. 10-8. $3:50, seniors and students $1:50. (Free Tue. 5–8). Through 3/22: "Craft Today: Poetry of the Physical."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10-5:45; Wed., Fri., Sat. 10-9. Contribution $3:50; children $1.50; free Fri.–Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the world's largest cut gem . . . "City of Light." Through 3/1: "Carl Ethan Akeley, 1864–1926: Renaissance Man." Through 3/29: "On Tap: New York City Water." Through April: "Ladies in the Field: The Museum's Unsung Explorers."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11-6, Sun. 12-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 2/22: "Art of Japan: Selections from the Burke Collection, Part II."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Through 3/1: "Romare Bearden: Origins and Progressions." Through 3/29: "New Sculpture by Alex Markhoff." Through 5/24: "Monir: Graphic Work, 1975–1986."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10-5, Sat. 11-6, Sun. 1-6. Suggested donation $3; students $1:50; seniors $1. Through 2/23: "Cleve Gray: Works on Paper." Through 3/2: "Hiroshige's *One Hundred Famous Views of Edo: Spring.*" Through 6/29: "Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets." Through 6/29: "The American Eye For Style." Through Dec.: "The Hillman Foundation Collection of Modern French Painting." 2/25–6/29: "Pearls Among the Gold: Russian Women's Festive Dress."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10-9, Wed.–Sat. 10-5, Sun. 12-5. $3; seniors and students $1.50; free Tue. after 5. Through 3/1: "Recollections: A Decade of Collecting." Through 3/1: "Perspective: The Illusion of Space." Through 4/26: "Crystal Palaces: The Buildings of the First World's Fairs." Through 5/31: "Folding Fans from the Cooper-Hewitt Collection." Through 6/9: "The Catalan Spirit: Gaudí and his Contemporaries."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10-4. $2:50, students and seniors $1; free Mon.–Fri. 10-noon. Through 6/12: "Capital City: New York After the Revolution."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10-6: $1, students and seniors 50¢; Sun. 1-6: $2. Children under 10 not admitted. Through 3/1: "Mounted Oriental Porcelain."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11-8, Wed.–Sun. 11-5. $3.50, students and seniors $2; free Tue. 5-9. Through 3/22: "Recent Acquisitions." 2/27–5/3: "Pierre Alechinsky: Margin and Center."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5-8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75. Through 3/22: "Among Ancient Empires: Recent Excavations in Emeq Hefer, Israel." Through 4/19: "The Jews of Ethiopia: A People in Transition." Through 4/19: "The Unknown Steinhardt." Through 4/19: "Remember Us to Life: The Art of Lenke Rothman." Through Aug.: "In The Picture." Through Aug.: "Art and Exaltation."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25. Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. . . . "Through the Third Century A.D." . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . "The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor" . . . "Selections From the Collection of Mr. and Mrs. Henry Pearlman" . . . Lila Acheson Wallace Wing . . . Through 3/1: "Bamana: Sculpture from West Africa." Through 3/15: "The Prints of Pieter Bruegel." Through 3/22: "Van Gogh in Saint-Remy and Auvers." 2/24–3/31: "Tribal Rugs of the Turkman." Through 5/31: "Selections From the Ernest Erickson Collection of Ancient Chinese Art." Through July: "Sung and Yüan Calligraphy and Painting." Through 9/6: "Luxurious and Elegant Dresses for the Dance." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30-5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30–5, Sun. 1-5. Suggested donation $3. Through 4/5: "Netherlandish Manuscripts and Books, 1470–1540." Through 4/12: "Young Queen Victoria." Through 5/5: "The Age of Bruegel: Netherlandish Drawings of the Sixteenth Century."

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tue.–Fri. 10:30–4:30, Sat.–Sun. 11-4. Through 3/1: "Francisco Alvarado-Juarez: Native/Stranger Paintings and Constructions, 1983–1986."

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tue. 12-8, Wed.–Sat. 12-5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily. Through 2/28: "The New York World Television Festival."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.–Sun. 12-6. $3; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography . . . "Light Years" . . . Through 5/3: "A.I.R. Waves."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11-6, Thu. till 9. Closed Wed. $5; students $3:50; seniors $2. Through 3/24: "Jacques Lartigue: Panoramas of the Twenties." Through 3/3: "Projects: Joel Otterson." Through 5/5: "Paul Klee."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10-5; Sun. 1-5. Free. Rooms From the Home of John D. Rockefeller Sr. . . . Through 5/14: "The Best of the Best-Dressed List." Through 5/10: "Selling the Show: Turn-of-the-Century Theatre Posters." Through 6/14: "Bellevue Hospital: 250 Years in Service to New York." Through 6/28: "Flights of Fancy: Dolls Made by Contemporary Artists." Through 6/30: "Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. 12-8, Wed.–Sun. 12-5. (Free Tue. 5-8). $2.50, seniors and students $2. Through 3/15: "Oil sketches from the Ecole des Beaux-Arts: 1816–1863."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. 12-6, Fri. noon–10, Sat. noon–8. Closed Mon. and Tue. Suggested admission $2:50, $1:50 seniors and children. 2/27–4/12: "Ulrik Samuelson: Exit." 2/27–4/12: "Reading Art: William Anastasi, Su-Chen Hung, Larry Johnson." 2/27–4/12: Pat Steir Self Portrait: An Installation." 2/27–4/27: "Su-Chen Hung: Sweet Red-2."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10-5, Sun. 1-5. $2; children $1. Through 2/26: "The Pleasure of Your Company: Parties and Balls in New York City." Through 3/1: "Made for New York: Antique Toys From the Lawrence Scripps Wilkinson Collection."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10-6; some collections to 9. Through 5/30: "Women and Literature: English and American Writers From the 18th Century to the Present." Through 3/28: "Gordon Parks: A Retrospective." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Through 4/4: "Asian Dance Photographs by Victoria Ginn."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10-5; Sat., Sun. 12-5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo" . . . Through 2/22: "Mike Berg Architectural Fantasies." Through 3/8: "1987 Annual Juried Exhibition." Through 3/8: "Roberto Barni."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10-5, Sat.–Sun. 1-6. $1.50; children 50¢. Through 8/30: "Harlem Renaissance: Art of Black America."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.–Sat. 11-5, Sun. 12-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 3/22: "John Storrs: Retrospective." Through 3/29: "David Salle." Through 4/5: "Walt Kuhn: The Entertainers." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). 2/26–4/22: "Monotypes by Maurice Prendergast." **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st and 52nd Sts. (554-1113). Through 4/8: "Twentieth-Century Master American Photographers." Through 5/23: "Twentieth-Century American Art: Highlights of the Permanent Collection."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 2/21 at 2: "Contemporary Art." On view from 2/14. 2/25 at 10 and 2: "19th Century Paintings." On view from 2/20. 3/3 at 10: "Jewelry." On view from 2/27. **Christies East**—219 E. 79th St. (606-0400). 2/18 at 10: "Oriental Furniture and Works of Art." On view from 2/14. 2/24 at 10: "Furniture, Decorations, and Paintings." On view from 2/20.

DOYLE—175 E. 87th St. (427-2730). Next sale on 2/18 at 10: "Fine English and Continental Furniture, Decoration and Paintings including French Empire, Provincial, English Regency and Biedermeier Furniture, Porcelain, Silver and Rugs." On view from 2/14.

PHILLIPS—406 E. 79th St. (570-4830). Next sale on 2/27 at 2: "19th Century European Paintings." On view from 2/20.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 2/20 at 2: "Contemporary Art." On view from 2/14. 2/24 at 10:15 and 2: "19th Century Paintings, Drawings, and Watercolors." On view from 2/17. 2/26 at 10 and 2; 2/27 at 10 and 2: "Old Master, 19th Century and 20th Century and Contemporary Prints." On view from 2/21. 2/28 at 10:15 and 2: "20th Century Decorative Arts." On view from 2/21.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, February 18

TASHI, with pianist-composer Lukas Foss. Mozart's String Quartet in C, K. 157; Foss's *Tashi* (N.Y. premiere); Brahms's Quintet in b for Clarinet and Strings. Carnegie Hall at 8. $9–$15.

PLACIDO DOMINGO, tenor, with mezzo-soprano Victoria Vergara, guitarist Christopher Parkening, and the New York City Opera Orchestra, John de Main conductor. Music from operettas, zarzuelas, and Latin American music. Avery Fisher Hall at 8. $20–$50.

LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor; pianist Barbara Nissman, trumpeter Lowell Jay Hershey, saxophonist Albert Regni. Grieg's "Holberg" Suite; Shostakovich's Piano Concerto No. 1; Barber's Adagio for Strings; Glazunov's Saxophone Concerto; Prokofiev's "Classical" Symphony. Alice Tully Hall at 8. $10–$25.

ANDRE EMELIANOFF, cellist/**MICHAEL BORISKIN,** pianist. "Music Drawn from Folk Tales and Fantasy," by Schumann, Herschkowitz (world premiere), Schonfield (N.Y. premiere), Janacek, Beethoven. 92nd Street Y at 8. $7.50–$10.

JOEL KROSNICK, cellist/**GILBERT KALISH,** pianist. Works of Beethoven and Shapey (N.Y. premiere). Merkin Concert Hall at 8. $10.

JOHN GIBBONS, harpsichordist (N.Y. recital debut). Works by Rameau, Forqueray, Bach, Scarlatti. Weill Recital Hall at Carnegie Hall, at 8. $10.

MUSIC/IT'S NOT THE MEAT—Carol Emanuel's Verde (debut)/John King's Current Music. The Kitchen, 512 W. 19th St. (255-5793), at 9. $7.

JANE JARVIS, pianist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

DAVID EARL, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JUILLIARD STUDENT CONCERTS—Choral concert, Alice Tully Hall at 1. At Paul Hall, 144 W. 66th St.: At 4, trombonist Paul Redman. At 6, hornist Jennifer A. Scriggins. At 8, flutist Beatriz Castro. Free.

BRUCE COX, drummer, and the Midtown All Stars. Jazz. Citicorp Center Market, Lexington Ave. and 53rd St., at 1:30. Free.

Thursday, February 19

NEW YORK PHILHARMONIC, Krzysztof Penderecki, Maxim Shostakovich conductors; cellist Mstislav Rostropovich. Penderecki's Cello Concerto No. 2; Haydn's Cello Concerto in C; Tchaikovsky's *Rococo Variations.* Avery Fisher Hall at 8. $7.50–$35.

WARSAW PHILHARMONIC, Kazimierz Kord conductor; pianist Misha Dichter. Rachmaninoff's *Rhapsody on a Theme of Paganini*; Tchaikovsky's *Francesca da Rimini*; Lutoslawski's Symphony No. 3. Carnegie Hall at 8. $14, $18.50.

ST. LUKE'S CHAMBER ENSEMBLE, with pianist Ruth Laredo. Dvorak's Piano Quintet in A; Haydn's Quartet in b; Mozart's Clarinet Quintet in A. Weill Recital Hall at Carnegie Hall, at 8. $10.

WAVERLY CONSORT—"The Hapsburg Heritage: Iberian Music of the Renaissance." Alice Tully Hall at 8. $15.

BOSTON CAMERATA—Program of French medieval music: "Cantica Nova: The 12th-Century Renaissance." Merkin Concert Hall at 8. $10.

DELLER CONSORT, Mark Deller director. Music of Byrd, Dowland, East; also Italian madrigals and 20th-century French chansons. Metopolitan Museum at 8. $12.

MANNES COLLEGE ORCHESTRA, Yakov Kreizberg and Amy Laswell conductors; cellist Kyung Won Rim, vocal soloists. Operatic arias by Donizetti, Puccini, Strauss; Mendelssohn's Symphony No. 4, "Italian"; Elgar's Cello Concerto. Symphony Space at 8. Free.

MUSIC/IT'S NOT THE MEAT—Jean Michel Basquiat/Hal Wilner. The Kitchen, 512 W. 19th St. (255-5793), at 9. $7.

LINDA KOBLER/RICHARD TROEGER—Music for harpsichord duo. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

ROXANNE WRUBLE, pianist. Works by Beethoven, Chopin, Barber. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

LISA LACROSSE, flutist/**LINDA MARC,** pianist. Works of Borne, Gluck, Dutilleux, others. JASA's Green Auditorium, 40 W. 68th St. (724-3200), at 1. Free.

NEAL CAMPBELL, organist. Works by Dubois, Hollins, Vierne. St. Paul's Chapel, Columbia University, Broadway and 116th St., at noon. Free.

JUILLIARD STUDENTS—At 6, violinist Kate Buchdahl. At 8, bassoonist Martin Mangrum. Paul Hall, 144 W. 66th St. Free.

FELICIA NYAY QUARTET—Jazz. Citicorp Center Market, Lexington Ave. and 53rd St., at 12:30. Free.

BARGEMUSIC—Violinists Ik-Hwan Bae, Naoko Tanaka; cellist Gary Hoffman, violist Masao Kawasaki, pianist David Oei; Toby Appel speaker. Works by Mozart, Ridout, Schoenberg, Schumann. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, February 20

NEW YORK POPS, Skitch Henderson, Richard Hayman conductors; singer Jo Sullivan. Tribute to Frank Loesser; also works by Gounod, Gershwin, Herman, Bizet, Hayman. Carnegie Hall at 8. $14–$25.

NEW YORK PHILHARMONIC—See 2/19.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Robert Black conductor; Leonardo Trio. Beethoven's Triple Concerto; Mahler's Symphony No. 5. Symphony Space at 8. $9.

JUILLIARD SYMPHONY, Sixten Ehrling conductor; student soloist to be announced. Villa-Lobos's *Bachianas Brasileiras* No. 2; Ginastera's Harp Concerto; Glazunov's Symphony No. 5. Alice Tully Hall at 8. Free.

CECIL TAYLOR, jazz pianist. Weill Recital Hall at Carnegie Hall, at 8. $10.

NANA VASCONCELOS AND FRIENDS—Brazilian jazz, a pre-carnival program. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 8. $12.

INTERNATIONAL HOUSE CHAMBER ORCHESTRA, Ronald Braunstein conductor. Copland's *Appalachian Spring*; Mozart's Symphony No. 41. International House Auditorium, 500 Riverside Dr. (316-8400), at 8. Free.

SANDY PATTON/FRANK OWENS TRIO—Celebration of the "late great black singers." Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 11; $10.

KEDARA—Music based on jazz, Indian classical, Latin, and folk music. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

MUSIC/IT'S NOT THE MEAT—Yomo Toro/Steve Beresford. Kitchen, 512 W. 19th St. (255-5793), at 9. $7.

MICHAEL ASPINALL, "the surprising soprano," with mezzo-soprano Karen Christenfeld, baritone Andrew Lord Miller, pianist David Triestram. Schubert, Verdi, Rossini, Donizetti, others. Town Hall at 8. $10–$15.

JUILLIARD STUDENT RECITALS—At 4, violist Jonathan Hoxie. At 6: cellist Joshua Gordon. At 8: violist Anthony Rapoport. Paul Hall, 144 W. 66th St. Free.

BRADLEY PFALLER/RICHARD SPENCER, violists. Lincoln Center Library at 4. Free.

ED TRICKETT, folksinger. Songs accompanied by guitar and dulcimer. Greenwich House Music School, 46 Barrow St. (594-8833), at 8. $7, children $4.

RAY RIVERA & THE LATIN JAZZ QUARTET—Citicorp Center, Lexington and 53rd, at 12:30. Free.

JAZZ AT NOON—An open lunch-hour jam session, with flugelhornist Red Rodney. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

MATTHEW COURTNEY, music and poetry. The Centerfold Coffee House, 263 W. 86th St. (866-4454), at 8. $4.

PAUL SHELDEN, clarinetist. Faculty concert, Brooklyn College Levenson Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $3.

DAN MILNER—Irish ballads. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972: Fridays after 9 p.m. only), at 9:30. $4.

Saturday, February 21

NEW YORK PHILHARMONIC, Maxim Shostakovich conductor; cellist Mstislav Rostropovich. Britten's Symphony for Cello and Orchestra; "Meditation" from Bernstein's *Mass*; Shostakovich's Cello Concerto No. 1. Avery Fisher Hall at 8. $7.50–$35.

HARTT SCHOOL OF MUSIC SYMPHONY ORCHESTRA AND CHORUS, Yehudi Menuhin conductor; Esther Hinds, Ruby Hinds, Allan Glassman, Arthur Thompson. Beethoven's "Coriolan" Overture and Symphony No. 9. Alice Tully Hall at 3. $15.

MILLIE JACKSON, with The Manhattans. Carnegie Hall at 8 and midnight. $16.50–$20.

WAVERLY CONSORT—See 2/19.

YALE CHAMBER MUSIC—Vaughan Williams's Four Hymns for Tenor, Viola, and Piano; Poulenc's Sonata for Oboe and Piano; Hoddinott's *Ritornelli*; Beethoven's Septet, Op. 20. Performers are Yale faculty members. Merkin Concert Hall at 8. $8.

ORLANDO STRING QUARTET; pianist Lilian Kallir. Beethoven's String Quartet Op. 59, No. 1; Dvorak's Piano Quintet Op. 81. Metropolitan Museum at 8. $12.

ROBERTA PETERS, soprano, with pianist Jakov Kreizberg, flutist Paul Dunkel. Works by Scarlatti, Schubert, Meyerbeer, Faure, and Noel Coward. 92nd Street Y at 3. $12.50–$17.50.

THE IRISH EXPERIENCE—Weill Recital Hall at Carnegie Hall, at 8:30. Sold out.

BARRY HARRIS QUARTET/CHARLES McPHERSON QUARTET—"The Epitome of Jazz." Symphony Space at 8. Benefit for Employee Assistance Resource Services. $20, in advance $15.

AN EVENING OF SHO—Music for the Japanese pan pipe, *the sho, featuring Mayumi Miyata, with harpist Susan* Jolles. Works include N.Y., U.S., and world premieres. Asia Society, 725 Park Ave. at 70th St. (517-2742), at 5. $10.

CAMBRIDGE CHAMBER PLAYERS—Bach, Weber, Danielpour, Dvorak. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

TODD PALMER, clarinetist, with pianist Carol Archer. Music by Weber, Reger, Schmitt, Gershwin, others. Lincoln Center Library at 2:30. Free.

ALEXANDRA EAMES, pianist/**LINDA SKROSKI,** soprano. Solo piano and vocal music by Bach, Chopin, Schumann, Debussy, Ravel. Liederkranz Hall, 6 E. 87th St., at 3. $5.

RICHARD VALADEZ, tenor/**MERLE GOBIN,** soprano. Weill Recital Hall at 2.

PORTER/GARCIA DUO—Weill Recital Hall at 5:30.

SANDY PATTON/FRANK OWENS TRIO—See 2/20.

MUSIC OF NORTH INDIA—G.S, Sachdev and K. Paramjyoti on the bansuri and tabla. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

MUSIC/IT'S NOT THE MEAT—Tim Berne Quintet/Rammellzee and Shockdell. The Kitchen, 512 W. 19th St. (255-5793), at 9. $7.

ZAIDEE PARKINSON AND FRIENDS—The pianist and others. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. House admission 50 cents.

BLACK HISTORY MONTH PROGRAM—Soloist, chorus, and instrumentalists, a faculty-student concert. Harlem School of the Arts, 645 St. Nicholas Ave. (926-4100), at 2:30. Free.

LIANA MOUNT, violist. Juilliard School, Paul Hall, 144 W. 66th St., at 8. Free.

DWIGHT GASSAWAY & QUARTET—Jazz. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

JOHN BOTTOMLEY, Highland piper. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. $5.

RADICAL EYE FESTIVAL—Norman Riley's *The Malcolm X Suite,* a tribute with slides and speeches. Otto Rene Castillo Cultural Center, 7 E. 20th St, 10th floor (505-0170), at 7:30. $8.

PAQUITO D'RIVERA, saxophonist. Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 7 and 9:30. $8.50.

SWEET HONEY IN THE ROCK, women's a cappella vocal quintet, with songs of the black experience. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn (718-875-9710), at 7:45. $15.

OSCAR BRAND, folksinger and storyteller. "Today's popular music and its surprising Jewish roots." Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn (718-648-7703), at 8. $9.

THE CORONATION OF LORD SHAKERE, "An Evolution in Rhythm," with Abu Shabazz, the New Folklore Ensemble, Grenoldo Frazier, others. BACA Downtown, 111 Willoughby St. (718-596-2222), at 8. $7.

Sunday, February 22

AMERICAN COMPOSERS ORCHESTRA, John Nelson conductor; soprano Johanna Meier, timpanist Joseph Passaro, violist d'amore Janet Lyman Hill. Loeffler's *The Death of Tintagiles;* Kraft's Timpani Concerto (N.Y. premiere); Weisgall's *A Garden Eastward;* Rouse's *Gorgon* (N.Y. premiere). Carnegie Hall at 8. $9–$15.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with violoncellist Colin Carr. Poulenc's Sonata for Oboe and Piano; Faure's Quartet No. 2, Op. 45; Dvorak's *Legends* Nos. III and IV; Beethoven's Trio Op. 1, No. 2. Alice Tully Hall at 5. $17.50.

ACADEMY OF ANCIENT MUSIC, Christopher Hogwood conductor; cellist Christophe Coin. Schubert's Symphony No. 5; Haydn's Cello Concerto in C; Mozart's Symphony No. 40. Avery Fisher Hall at 7:30. $11–$22.50.

MARK PESKANOV, violinist (N.Y. recital debut), with pianist Rita Sloan. Sonatas by Mozart, Strauss, Copland. Alice Tully Hall at 8. $10.

MARIO ESCUDERO, guitarist, with dancer Orlando Romero, singer Antonio Barbate, guitarist Jose Maria Moreno. Program of flamenco music and dance. 92nd Street Y at 3. $11–$15.

FOR THE LOVE OF MUSIC, Richard Sortomme director and violinist; cellists Jerry Grossman, Jeffrey Solow, violist Eufrosina Raileanu. Arensky, Menotti, Brahms. Merkin Concert Hall at 3. $11.

EMERSON STRING QUARTET—Beethoven's String Quartet Op. 95; Shostakovich's String Quartet No. 13; Mendelssohn's String Quartet Op. 12. Town Hall at 2. $6.

VIRTUOSI QUINTET—All-American concert in honor of Washington's Birthday. Hawkins's 19th-century *Amusement Trios;* Carter's Woodwind Quintet; Schuller's *Suite;* Pone's Five Pieces for Clarinet; Piston's Quintet. New-York Historical Society, C.P.W. and 77th St. (362-4584), at 2. Museum admission, $2.

NORTH-SOUTH CONSONANCE ENSEMBLE, Max Lifchitz conductor; soprano Constance Beavon. Music by Read, Brings, Gonzalez, Saylor, Dickman. Christ and St. Stephen's Church, 120 W. 69th St., at 3. $7.

COMPOSERS STRING QUARTET, with flutist Mindy Kaufman. Borodin's Quartet No. 2; Piston's Quintet for Flute and Strings; Beethoven's Quartet Op. 59, No. 2. Columbia University Low Memorial Library, Broadway and 116th St., at 3. $7.

ODETTA—The singer in a tribute to folksinger and composer Elizabeth Cotton, who will also take part. CCNY Davis Hall, W. 134th St. and Convent Ave. (690-6900), at 3. $15.

YU-LAN CHIU, soprano, with pianist Wu Han. Arias by Cilea, Tosti, Puccini, Verdi; Chinese and Japanese folk songs. Merkin Concert Hall at 8. $10.

SIMA GOREZKAYA, soprano. Weill Recital Hall at Carnegie Hall, at 2. $7.

92nd STREET Y SCHOOL OF MUSIC—Faculty members perform music by Mozart, Schubert, Brahms, Ginastera, Beethoven. 92nd Street Y at 3. Free.

YOUNG MUSICIANS—Students of the Hebrew Arts School. Ann Goodman Recital Hall, 129 W. 67th St. (362-8060), at 2:15. Free.

VOICES INC.—Bob Jackson, Roz Corral, Robin Connell, Joe Gadler, and the Allen Farnham Trio. Jazz Center of New York, 380 Lafayette St. (505-5660), at 3. $6, in advance $5.

BLOOMINGDALE CHAMBER ORCHESTRA, Martin Rutishauser conductor; harpsichordist Kenneth Cooper; Barnard-Columbia Chorus. Brahms, Salieri, Beethoven. Trinity School Auditorium, 101 W. 91st St. (663-6021), at 3. $4.

JON FADDIS, with his combo. "Heavenly Jazz," at Church of the Heavenly Rest, Fifth Ave. and 90th St. (369-8040), at 5. $8.

SIMON SHAHEEN AND THE NEAR EASTERN MUSIC ENSEMBLE—Traditional and contemporary Arab music. Uris Auditorium, Metropolitan Museum, Fifth Ave. and 81st St. (206-1050), at 2:30. $8.

GERALD RANCK, harpsichordist. Bach program. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

DAVID SHULER, organist. Premieres by Schuller, Wuorinen. St. Bartholomew's Church, Park Ave. and 51st St., at 3. $3.

ROSE TRIO—Music for violin, cello, and flute by Telemann, Bach, Mozart, Haydn, Vivaldi. JASA, 40 W. 68th St. (724-3200), at 3:30. $1.

DIANA-MARIA CORTO, soprano. Museum of the City of New York, Fifth Ave. and 103rd St., at 2:30. Free.

ST. PETER'S CHURCH—At 5: Jazz Vespers; offering. At 7: Singer-songwriter Rosalinde O'Rourke; $5. Lexington Ave. and 54th St. (935-2200).

WILLIAM WHITEHEAD, organist. Reubke's Sonata on the 94th Psalm; Sowerby's Symphony in G. Riverside Church, the Drive at 122nd St. (222-5900), at 2:30. $3. At 2, a carillon recital by James R. Lawson.

HARLEM SCHOOL OF THE ARTS—At 2, the Vincent Shields Ensemble in "Jazz and the Poetry of Langston Hughes." At 3, soprano Julia Stith in a musical tribute to Hughes. 645 St. Nicholas Ave. at 141st St. (926-4100). Free.

ANDREW SCHULMAN, guitarist/**JUDITH PEARCE,** flutist. Handel, Honegger, McGuire, Giuliani, Falla, Poulenc, Duarte. Ansche Chesed, 251 W. 100th St. (865-0600), at 7:30. Benefit for re-building fund. $12.50.

MICKEY BASS & FRIENDS—Jazz quintet. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

SHERRILL MILNES, baritone. Queens College Colden Center, L.I.E. and Kissena Blvd. (718-793-8080), at 2. $17–$20.

MOZARTEAN PLAYERS, with violinist Stanley Ritchie. Works by Mozart and Beethoven, on authentic instruments. Wave Hill Armor Hall, 252nd St. and Independence Ave., Bronx (549-3200), at 3. $9.

QUEENS COLLEGE ORCHESTRAL SOCIETY, Constantine Kitsopoulos conductor. U.S. premiere of D. Scarlatti's one-act comic opera *La Dirindina;* Copland's *Appalachian Spring,* in its original version for 13 instruments. Queens College Colden Center, L.I.E. and Kissena Blvd. (718-793-8080), at 7:30. $7–$9.

MARC RIBOT, guitarist. Music by Haiti's Frantz Casseus, for Black History Month. Brooklyn Museum, 200 Eastern Pkwy., at 1:30. Free with museum admission.

FREDERICK KATZENBERG TRIO—"An American Musicale of the 19th Century": music by Joplin, Sousa, Foster, Gottschalk, Burleigh. Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park (718-347-3276), at 2. With refreshments; $4.

WOODHILL PLAYERS—Music for Black History Month by Joplin, Hakim, and Haitian songs arranged by Dejean, for woodwind quintet and piano. Grace Episcopal Church, 254 Hicks St., Brooklyn, at 3. $6.

BARGEMUSIC—See 2/19. Today at 4.

STANDPIPE—Songs and dances of the Middle Ages. New Theatre of Brooklyn, 465 Dean St. (718-230-3366), at 1:30. $5.

Monday, February 23

SALZBURG MUSICI, Oswald Sallaberger conductor; violinist Nadja Salerno-Sonnenberg. Music by Vivaldi, Handel, Bach, Mozart, Britten. Carnegie Hall at 8. $9–$15.

COLUMBUS BRASS, with bass-trombonist Mark Johansen. Music by Susato, Fux, Bach, Dahl, Previn, Grainger (premiere of arrangement), Forsyth, Lieberman (world premiere). Merkin Concert Hall at 8. $10.

CHAMBER MUSIC SOCIETY—See 2/22. Today at 7:30.

HEBREW UNION COLLEGE BENEFIT CONCERT—Cantorial students in the School of Sacred Music in liturgical, traditional, and modern music. Town Hall at 8. $25–$250 (674-5300).

DORIS ALLEN, violinist, with pianist Gayle Martin Henry. Music by Telemann, Beethoven, Saint-Saens, Debussy. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

GATHERING WOOD—Theater music by Deak, Brown, Steinmetz. Washington Square Church, 135 W. 4th St. (874-6676), at 8. $7.

HAMPSHIRE STRING QUARTET—Music by Shostakovich and Kreisler. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

WAYNE J. DU MAINE, trumpeter. Juilliard School, Paul Hall, 144 W. 66th St., at 8. Free.

RALPH DORSEY & THE ALL-STARS—Jazz. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

Tuesday, February 24

PHILADELPHIA ORCHESTRA, Erich Leinsdorf conductor; pianist Radu Lupu; Choral Arts Society of Philadelphia. Husa's *Music for Prague 1968;* Mozart's Piano Concerto No. 25; excerpts from Ravel's *Daphnis et Chloe,* Suites 1 and 2. Carnegie Hall at 8. $12–$34.

JUILLIARD STRING QUARTET, with pianist Rudolf Firkusny. Mozart's Quartet No. 19, "Dissonant"; Schumann's Quintet Op. 44, for Piano and Strings; Janacek's *On an Overgrown Path.* 92nd Street Y at 8. $11–$15. (Also Wed.)

NEW YORK PHILHARMONIC—See 2/21. Tonight, 7:30.

CHAMBER MUSIC SOCIETY—See 2/22. Tonight, 7:30.

GROUP FOR CONTEMPORARY MUSIC, with soprano Judith Bettina, pianist Tobias Picker, Times Square Basstet. Babbitt, Berg, Picker (world premiere), Debussy, Olan, Dallapiccola. Merkin Concert Hall at 8. $8.

CASA VERDE TRIO, with clarinetist David Glazer. Haydn, Hindemith, Ravel, Brahms. Merkin Concert Hall at 2. $5.

FRANCSICAN STRING QUARTET (N.Y. debut)—Violinists Wendy Sharp, Julie Kim, violist Marcia Cassidy, cellist Margery Hwang. Mendelssohn's Quartet in a; Dutilleux's *Ainsi la nuit*; Bartok's Quartet No. 4. Weill Recital Hall at Carnegie Hall, at 8. $8.

MARIA BACHMANN, violinist (N.Y. debut), with pianist Jon Klibonoff. Works by Kirchner (N.Y. premiere), Brahms, Bartok, Debussy, Kreisler, Sarasate. Town Hall at 8. $8.

CENTURY BRASS ENSEMBLE—Music by Praetorius, Marek, Josquin, Frackenpohl, Poulenc, Debussy, Hartley. Symphony Space at 8. $12.

PRINCETON HIGH SCHOOL CHOIR, William Trego director/**NANCIANNE PARRELLA,** organist. Works of Bach, Brahms, Mendelssohn, Victoria, Verdi, Tournemire, Widor, Poulenc, Durufle. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 8. Offering.

MARK W. BAKER, tenor/**TIM MOODY,** piano. Giordani, Strauss, Quilter, Rorem, Youmans, others. Trinity Church, Broadway and Wall St., at 12:45. Free.

JEANNE WILSON, flutist. Music by Haydn, Copland, Hindemith, Dutilleux, Puricelli (world premiere). Manhattan School of Music, Broadway and 122nd St., at 8. Free.

ART BLAKELY JR./METROPOLITAN ALL-STARS—Citicorp Center, Lexington Ave. and 53rd St., at 5:30. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. 2/16 at 8: Bizet's *Carmen*, Levine conducting; Baltsa, Mitchell, Carreras, Ramey. 2/17 at 7:30: Strauss's *Der Rosenkavalier*, Tate conducting; Fassbaender, Soderstrom, Hendricks, Gulyas, Hornik, Korn. 2/18 at 8: Massenet's *Manon*, Rosenthal conducting; Malfitano, Shicoff, Senechal, Holloway, Courtney, Furlanetto. 2/19 at 8: *Mozart's La Clemenza di Tito*, Levine conducting; Vaness, Montague, Alexander, Upshaw, Bybee, Robbins, Ross. 2/20 at 8: *Carmen*; same as 2/16. 2/21 at 1: *Der Rosenkavalier*; same as 2/17 (broadcast, WQXR). 2/21 at 8: *Manon*; same as 2/18. 2/23 at 8: Mussorgsky's *Boris Godunov*, Conlon conducting; Mineva, Talvela, Popov, Nagy, Plishka, Koptchak. 2/24 at 8: *Carmen*; same as 2/16.

Other

ALBERT HERRING, by Britten. Juilliard American Opera Center, with the Juilliard Symphony Ensemble, Andreas Delfs conducting; Cynthia Auerbach director. Juilliard Theater, 155 W. 65th St. (874-7515). 2/18, 20 at 8; 2/22 at 3. $10.

WHEN THE BERRIES FELL, a chamber opera by Amina Claudine Myers, for voice choir, percussionists, electric organ, and piano. The composer is director and also performs. Triplex at BMCC, 199 Chambers St. (618-1980). 2/20 at 8. $8.

THE MARRIAGE OF FIGARO, by Mozart. Performed in English by the Brooklyn Conservatory of Music Opera Department. 58 Seventh Ave., Park Slope (718-499-8745). 2/20, 21 at 8. $6.

GALA WAGNER CONCERT—Eve Queler and the Opera Orchestra of New York, with Eva Marton, Roger Roloff, Reiner Goldberg. Concert versions of the final scenes of the four Ring operas. Carnegie Hall, 2/22 at 7:30. Sold out.

LUISA FERNANDA—A zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. 2/22 at 3. $16, $18.

GILBERT & SULLIVAN SOCIETY—A concert of ensembles. CAMI Hall, 165 W. 57th St. 2/18 at 8. Free.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Final week of the season. Tickets, $5–$40. 2/17 at 8: *Coppelia*. 2/18 at 8: *Prodigal Son, Piccolo Balletto, Sonatine, Fanfare.* 2/19 at 8: *Coppelia*. 2/20 at 8: *Prodigal Son, Piccolo Balletto,* Pas de deux, *The Four Seasons.* 2/21 at 2: *Coppelia*. 2/21 at 8: *Sinfonia Mistica, Piccolo Balletto,* Pas de deux, *The Four Seasons.* 2/22 at 1: *Suite From "L'Histoire du Soldat," Sinfonia Mistica, Stravinsky Violin Concerto.* 2/22 at 7: Dancers' Emergency Fund benefit evening.

Twyla Tharp Dance

BROOKLYN ACADEMY OF MUSIC—Through 3/1. Tickets: Fri., Sat. evenings and Sun. matinees, $15–$30; others, $10–$25. *Ballare, Fugue, Nine Sinatra Songs:* 2/17, 20, 26 at 8; 2/21 at 2 and 8; 2/22 at 2. *Baker's Dozen, In the Upper Room:* 2/18, 19, 25 at 8. *As Time Goes By, The Catherine Wheel III:* 2/24 at 8. From 2/27: TBA. 30 Lafayette Ave. (718-636-4100).

Pilobolus

JOYCE THEATER—Through 2/22. Tickets, $25. 2/18, 19, 21 at 8: *Bonsai, Solo From the Empty Suitor, Nonce, What Grows in Huygen's Window, Pseudopodia, Land's Edge.* 2/21 at 2: *Monkshood's Farewell, Televisitation, Ocellus, Can't Get Started, Carmina Burana Side Two.* 2/17, 20 at 8; 2/22 at 2: *Ciona, Lure, Walklyndon, Return to Maria La Baja, Day Two.*

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—2/18, 20 at 8; 2/22 at 2: **Pittsburgh Dance Alloy,** in works by Cobb, Costa, Koester, Nielsen, Pearson . . . 2/19, 21, 22 at 8: **Susan Rose and Danceworks,** and Gerri Houlihan, with a new work by both choreographers. The Drive at 120th St. (864-2929). $7.50.

Other

AGLAIA DANCE PRODUCTIONS—Winter Showcase. Stackmotion and guests: 2/19, 20 at 8 . . . Three premieres by Angela Caponigro: 2/21, 22 at 8:30. Middle Collegiate Church, 50 E. 7th St. (228-8108). $7.

ATLANTA BALLET—World premiere of Richard Cook's *Souvenirs*; also, *Shakespeare Suite, Estuary*. Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900). 2/21 at 8; 2/22 at 2. $8–$16.

BALLET EDDY TOUSSAINT DE MONTREAL—Pas de deux from *New World Symphony, Requiem de Mozart, Tideline.* Queens College Colden Center, L.I.E. and Kissena Blvd. (718-0793-8080). 2/21 at 8:30. $12–$15.

DAVID LANDIS AND DANCERS—The program of five works includes two New York premieres. The Field at Pineapple, 599 Broadway near Houston St. (966-3717). 2/20 at 9; 2/21, 22 at 8; $7.

DAVID WOLFE/DANCES—"Demystifying Dance," a look at the process of dance-making, with the company of five. Gowanus Arts Exchange, 295 Douglass St., Brooklyn (718-852-5650). 2/22 at 1. $5.

FLAMENCO DANCE AND MUSIC—See Concerts, above: 2/22, "Mario Escudero."

ISABELLE MARTEAU & DANCERS/FREY FAUST WITH PAT CAHILL—Continental Insurance Atrium, 180 Maiden Lane at Front St. 2/18 at 12:15. Free.

JOAN MILLER'S DANCE PLAYERS—2/20 at 12:15. Also 2/25 at 4, a celebration in dance of African-American culture. Lehman College Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211). Free.

(NO) MORE LIFE IN THE CLOUDS, dances by Steve Potts, Gail Turner, Regina Wray. Cunningham Studio, 55 Bethune St. (285-1645). 2/21, 22 at 8:30. $6.

OTRABANDA—Three new works by the dance-theater-music collective. Danspace Project at St. Mark's Church, Second Ave. and 10th St. (674-8112). 2/19–22 at 8:30. $6.

PAN AMERICAN FESTIVAL II—Works by Correale, Gasteazoro, Gillotte, Soto, Tenecota. Emau-El Y, 344 E. 14th St. (673 -2207). 2/21, 22 at 8. $7.

STEPHEN PETRONIO—Premiere of *Simulacrum Reels,* with other works. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/19, 21, 26–28, 3/4–7 at 8; 2/22, 3/1, 8 at 3. $8.

STEVE GROSS—Premiere of *Still Life*; other works. P.S. 122, 150 First Ave. at 9th St. (477-5288). 2/20, 21, 22 at 9. $8.

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KEY TO ABBREVIATIONS	
B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chile relleno, shrimp in garlic sauce. L Tues.–Fri. noon–4. D Tues.–Fri.4–midnight, Sat. 5–1 a.m., Sun. 5–11. Closed Mon. **(I)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.–Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thurs.–Sat. **(M)** **AE, DC, MC, V.**

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Dress opt. Italian. Spcls: mozzarella fresca con pepperoni, lobster Ecco, double-cut veal chop, homemade pasta. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–11. **(M–E)** **AE.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St., 925-7414. Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper & chutney sauce, veal champagne with apples. Res. sug. D Tues.–Thurs. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940's style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St., 693-0777. **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3lb.–8lb. lobsters. Res. sug. L Mon.–Fri. 11:30–5. Buffet Br Sat.–Sun. 11:30–4. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L & D 11 a.m.–10 p.m. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St., 608-7300. Casual. Northern Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.–Fri. 11–3. Br Sat.–Sun. 11–3. D daily 6–1 a.m. Disco Fri.–Sat. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal & sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

HARRY'S AT AMERICAN EXCHANGE—113 Greenwich St., 732-8736. Jacket required. American/continental. Spcls: veal primavera, penne arrabbite, beef Wellington. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Fri. 5–10. Private parties for 200. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.), 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. noon–3. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L & D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ONE HUDSON CAFE—1 Hudson St., 608-5835. Dress opt. French. Spcls: fresh fish, duck steak with redcurrent and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tues.–Sat. 6–11:30. Ent. Tues.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SKYWARD CAFE—165 Water St., 509-5252. Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scallopine veal francese. Res. sug. Open for L & D Mon.–Fri. 11 a.m.–10 p.m. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. S., at Bleecker St., 620-9622. Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

CAFE CEFALU—259 W. 4th St., bet. Charles & Perry Sts., 989-7131. Casual. Italian. Spcls: homemade tagliarini, agnolotti, gnocchi, veal piccata. Res. sug. D only 5:30–11 daily. **(I-M)** **AE.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: crisp duckling with fresh fruit sauce, Norwegian salmon en papillote, sesame chicken with orange ginger sauce. Res. sug. L Tues.–Fri. noon–3. D Sun.–Mon. 5–11, Tues.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

LION'S HEAD—59 Christopher St., 929-0670. Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Sun.–Thurs. 5–2 a.m., Fri.–Sat. to 2:30. **(I–M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thurs. 5:30–1, Fri.–Sat. to 2, Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. **(I)** **AE, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. American. Spcls: prime sirloin, lamb & veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11–4. D daily 5–midnight. 2 hrs. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish, 2/20–3/3, the foods of Mardis Gras. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I–M)** **AE, MC, V.**

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.–Sat. noon–2. D Mon., Wed.–Sat. 6–10:15, Sun. 5–9:15. Closed Tues. **(M)** **No credit cards.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St., 689-1019. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I–M)** **AE, CB, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the New York Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I–M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. South, bet. 28th–29th Sts., 689-1360. Casual. French. Spcls: warm chicken mousse with prunes & port wine, breast of duck with honey pepper sauce, broiled salmon with basil cream sauce. Res. sug. B Mon.–Fri. 9–noon. L Mon.–Fri. noon–3. Br Sat.–Sun. 11–4. Tea Mon.–Fri. 3–6. D daily 5–11. **(M)** **AE.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated & grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. American. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level, 967-6029. Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L & D Mon.–Fri. 11–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St., 840-8810. Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thurs. noon–4. D Sun.–Thurs. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

CHINA VILLAGE—141 W. 33rd St.,244-5575. Casual. Hunan/Szechuan/Cantonese. Spcls: Peking duck, orange flavor beef, sea scallops with garlic & chili sauce. Res. sug. Open daily 11 a.m.–11 p.m. Private parties for 85. **(I)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St., 736-6210. Casual. Continental. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30–9 p.m. Bar til 2 a.m. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th & 21st Sts., 460-5744. Casual. Indian. Spcls: patra-ni-nachi, tandoori chicken, handi biryani. Res. nec. L daily noon–3. D Sun.–Thurs. 5:30–11:30, Fri.–Sat. to midnight. Private parties for 25–30. **(I)** **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Dress opt. American. Spcls: Keens mutton chop, 20-oz. shell steak, Dover sole with lobster beurre blanc, game in season. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Fri. 5:30–11, Sat. from 5. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

L'ACAJOU—53 W. 19th St., 645-1706. Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noirre. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SINGHA—240 Eighth Ave., bet. 22nd-23rd Sts., 741-1732. Casual. Thai. Spcls: sate, pad-thai, mee grob, curry. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs., Sun. 4-11:30, Fri.-Sat. to midnight. **(I)** **AE, MC, V.**

VILLAGE LOBSTER—444 W. 42nd St., 967-7630. Casual. American/seafood. Spcls: Maine lobster, broiled flounder, swordfish, New England clam chowder. Res. sug. Open Mon.-Fri. 11:30-midnight, Fri.-Sat. 5-12:30 a.m. Private parties for 12-100. Ent. Fri.-Sat. **(I-M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—Riveranda, Empress of New York, Duchess of New York, and Princess of New York—Pier 62, W. 23rd St. & Hudson River, 929-7090/8540. Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, chicken breast stuffed with mushrooms, brie & ham. Res. nec. L cruise sails Mon.-Sat. at noon. Br Sun. at 12:30. D cruise sails Sun.-Thurs. at 7, Fri.-Sat. at 8. Private parties for 2-500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St., 759-0590. Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.-Fri. 11-4. D Mon.-Sat. 4-midnight. Private parties for 100. Ent. Thurs. & Fri. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Br Sat. 11-3. Champagne buffet Br Sun. 11:30-3. Prix fixe L & D. Piano bar 5:30-1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket & tie required. American. Spcls: lobster, leek & artichoke salad with white truffle vinaigrette, roast goose fish & deep fried cabbage, calf's liver with mustard sauce & pepper poppadum. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(E)** **The Grill:** 753-6387. Casual. Spcls: country veal pate, chefs special salad, grilled fish. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.-Thurs. 11:30 a.m.-11, Fri. to midnight, Sat. from 5. Br Sun. 11:30-3. **(I)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Place, 661-5070. Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.-Sat. 7-11, Sun. to 11:30. L Mon.-Sat. 11-5, Sun. noon-5. D daily 5:30-11. **(M)** **Drake Bar:** B Mon.-Sat. 7-10:30. L Mon.-Sat. 11-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E).** **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.-Fri. 11:45-2:30. D Mon.-Fri. 5:30-9:15, Sat.-Sun. from 5. **(M)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

J. SUNG DYNASTY—511 Lexington Ave., at 48th St., 355-1200. Casual. Hunan. Spcls: Hunan honeyed ham, General Tso's chicken, tangerine beef. Res. sug. L daily noon-3. D daily 5:30-10:30. Private parties for 8-100. Pianist nightly. **(M)** **AE, DC.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pre-theatre D 5:30-7. Pianist Mon.-Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KENNY'S—565 Lexington Ave., at 50th St., 355-0666. Casual. American. Spcls: steak, lobster, tortellini with tomato & basil sauce. Res. nec. L daily 11:30-3. D daily 5-midnight. Pianist Mon.-Sat. from 6. Private parties for 125. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sauteed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7-11. Br Sun noon-4. L Mon.-Sat. noon-3. D daily 5:30-11:30. Ent. **(E)** **St. Regis Grill:** Casual. B daily to 11. L daily 11:30-2:30. D daily 2:30-1 a.m.**(M).** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St., 832-1565. Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, filet de fletan au Chateau Chalon, aiguillettes de canard a l' Armagnac. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10. Closed Sat.-Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6-midnight. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St., 593-8242. Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.-Sat. 6-2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Dress opt. N. Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3-10:30, Sat. 5-11. Private parties for 30-150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3-11:30, Sat. 4-11:30. Dim sum Br Sat.-Sun. noon-4. Private parties for 10-30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails

2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L & D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VIEILLE AUBERGE—247 W. 46th St., 247-4284. Casual. French. Spcls: roast leg of veal, magret de canard au bay de cassis, trianon de poisson. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–9, Fri.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/3049. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange & cilantro, Maryland crabcakes with lobster & herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives & lime. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St., 315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini & shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St., 838-9393. Formal. French. Spcls: calf's liver Lloyd Macklowe, roast veal and forgotten stuffings, old timer's salmon. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

RESTAURANTS

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tues.–Thurs. 5:30–10, Fri.–Sat. to 11. Pianist & dancing Tues.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon–3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S RIB—23 E. 74th St., off Volney Hotel lobby, 535-2112. Dress opt. American. Spcl: roast prime ribs of beef. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri. & Sat. 4:30–11:30, Sun. 4:30–10:30. **(M)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St., 249-6619. Dress opt. Mediterranean. Spcls: taramosalata, red snapper a l'Egyptian, carre d'agneau Mediterranee, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

AUNTIE YUAN—1191a First Ave., bet. 64th–65th Sts., 744-4040. Dress opt. Taiwanese. Spcls: Peking duck, steamed Norwegian salmon in black-bean sauce, tasting dinner. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. noon–midnight. Private parties for 35. **(M)** **AE, DC.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.–Sun. noon–5. D Tues.–Sun. 5–midnight. Prix fixe D. Closed Mon. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices & greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon –1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts., 486-6226. Casual. Northern Italian. Spcls: penne alla vodka, costoletta de vitella capricciosa, salmon alla champagne. Res. sug. L daily 11–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

GRAZINGS—1690 York Ave., bet. 88th–89th Sts., 737-9020. Casual. American/Continental. Spcls: sauteed breast of chicken with sundried tomato & pinoli coulis, crab avocado cakes, grilled breast of duck with glazed cumquats & water chestnuts. Res.sug. D Mon.–Sat. 5–midnight, Sun. 5–9. Br Sun. noon–4. Ent. Tues, Thurs.–Sat. **(M)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, medallions of veal with wild mushrooms, sauteed rare tuna with ginger, orange, and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m., Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts., 593-4910. Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3. D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. **(M)** **AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St., 980-6988. Casual. French. Spcls: salade de volaille dijonnaise, moules mariniere, paillard de veau grille au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L & D Mon.–Sat. noon–11 p.m. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'epinards, selle d'agneau farcie a la creme de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra nightly. **(M)** **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30–3. D daily 5–11. Private parties for 80. Ent. **(E)** **AE, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Br Sun. noon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICO—786 Lexington Ave., bet. 61st–62nd Sts., 759-5535. Casual. Italian. Spcls: linguini alla gambero e radicchio, risotti, polenta with mushrooms. Res. sug. L Mon.–Sat. noon–4. D Mon.–Sat. 4–11. Closed Sun. **(M–E)** **AE, DC.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30-12:30 daily. **(M)** **No credit cards.**

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** **AE.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theatre D Mon.-Sat. 6-7. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Mon.-Thurs. 5:30-12:30, Fri.-Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: la tranche de foie gras frais poelee aux artichauts, le bouquet de homard tiede au beurre de vermouth, le supreme de pintade au choux et au genievre. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sat.-Sun. noon-3:30. Pianist Sat.-Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30-4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St., 486-7707. Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. L Mon.-Fri. noon-3. High tea Mon.-Sat. 3-5. D Mon.-Sat. 7-midnight. Private parties 20-100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: braised Norwegian salmon, roast baby pheasant with lentils & caramalised onions, boneless rack of lamb. Res. sug. L Tues.-Sat. noon-3. Br Sun. 11:45-3:30. D daily 5:45-11. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7-10:30. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 6-11. Pianist. **Gerard's:** Formal. L daily 11-4. Cocktails and hors d'oeuvres 4-1 a.m. **Le Salon:** B daily 6:30-noon. Tea 2:30-5:30. Cocktails 5-11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th-88th Sts., 410-2700. Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L & D Mon.-Thurs. noon-11 p.m., Fri.-Sat. to 11:30, Sun. 2-10:30. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St., 996-6200. Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80-81st Sts., 874-1377. Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon-5. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 2 a.m. Also **454 Broadway, at Grand St.,**925-6166. **(I-M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St., 749-8888. Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices & greens. No res. Br Sat.-Sun. noon-4. D daily 5-midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th 68th Sts., 874-2280. Casual. Continental. Spcls: braised game hen with tarragon & wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 11:30-4. D Mon-Sat. 5:30-11:30. Pianist Mon.-Sat. & Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon-4. Br Sat.-Sun. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7-11:30. L daily 11:30-4. Br Sun. noon-4:30. D daily 4-midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., bet. 74th-75th Sts., 877-1500. Casual. American. Spcls: white salad, wild mushroom & lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke & scallops. Res. sug. D Mon.-Thurs. 5-1 a.m., Fri.-Sat. to 2 a.m. Br Sat.-Sun. 11-4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd-64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, CB, DC, MC, V.**

LAS DELICIAS DE ROSA MEXICANO—2330 Broadway, at 85th St., 496-9240. Casual. Regional Mexican. Res. sug. Open daily for D 5-midnight. Private parties for L. **(M)** **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.-Sat. 11:30-3:30. D daily 5-11. Br Sun. noon-4. S from 11 p.m. Pianist Tues.-Sun. **(M)** **AE, DC, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st-82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. Br Sat. 11:30-3, Sun. to 3:30. D Mon.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. 6-10. Pre-theatre D Mon.-Sat. 5:30-7. **(M-E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.-Fri. 9-11, Sat. 10-11. Br/L Tues.-Sun.11-4. D Tues.-Thurs., Sun. 4-11, Fri.-Sat. to midnight. Closed Mon. **(I)** **AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th-85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Pianist nightly from 7. **(M)** **AE.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon-4. D daily 4-midnight. **(M)** **AE, MC, V.**

SILVERBIRD—505 Columbus Ave., bet. 84th-85th Sts., 877-7777. Casual. Native American. Spcls: fresh brook trout baked in a corn husk, buffalo steak, roasted rabbit marinated in honey & sage. Res. sug. D only Sun.-Thurs. 6-11:30, Fri.-Sat. to midnight. Pianist Tues.-Sat. from 9. **(M)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—2180 Broadway, at 77th St., 362-4360. Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.-Fri. 11:30-4. Br Sat.-Sun. 11:30-4. D Sun.-Thurs. 5-1:45 a.m., Fri.-Sat. 5-2:45 a.m. **(I)** **AE, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. 11:30-3:30. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R., 718-998-7851/718-339-9288. Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 2 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 7-midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

OTHER EVENTS

ON MID-FEBRUARY'S CALENDAR—The **Greenwich Village Antiquarian Book Fair,** 2/20–22, is an annual gathering place for browsers, buyers, collectors, and readers of all kinds of old and rare volumes. You'll also find autographs, photographs, optical toys, and Colonial-era magazines. At P.S. 3, 490 Hudson at Christopher Sts.: Fri. preview, 6–10, $10 (good all weekend); Sat. noon–7, $4; Sun. noon–5, $3 . . . Pace University's **Lunch and Learn** series opens its winter-spring season with a Black History Month salute, 2/17 at noon, at the Civic Center campus, Spruce St. and Park Row. 70-plus-year-old dancer Chickie Martin, who still performs, will bring along a colleague to talk about their lives and times as black performers, and about dance as a part of that experience. Lunch at noon, the talk at 12:25; $7 for both, or $3 for lecture alone (488-1556 to reserve) . . . **Jazz at the Seaport,** an ongoing free festival at the South Street Seaport, spotlights informal concerts every afternoon at 5:30 through 3/3, in both the Fulton Market building and the Pier 17 Pavilion. 3/4–8, a more formal schedule takes over in the Fulton Market Jazz Hall, and these concerts will be listed in our Music and Dance listings as they occur . . . **He-Man and She-Ra and the Masters of the Universe** is a title that needs no more explanation for devotees of whatever age and persuasion. This cartoon-come-to-life is a **Radio City Music Hall** offering, through 2/22. 2/16, 21 at 11 a.m. and 2:30; 2/18, 19 at 11 a.m.; 2/20 at 2:30; 2/22 at 1 and 4:30. $10,$12.50 (757-3100) . . . Some old, rare recently discovered 78's, with the sounds of Billie Holiday, Gene Krupa, The Coasters, and lots of other greats, are part of the wares at a **Records Flea Market,** 2/21, 22, 11–4, at 253 W. 72nd St. Otherwise, as usual, you'll find all kinds of discs, as well as sheet music, magazines, books for the collector . . . The **Fashion and Beauty Industry** once again is rallying behind a cause—this time, the **New York City Opera Fire Emergency Need,** to help replace the costumes lost in the 1985 warehouse fire. Some top designers and companies are designing clothes for a benefit fashion show and black-tie party, 2/18 at the Puck Building. Contemporary streetwear, inspired by New York City Opera productions, has been created by Jackie Rogers, Clovis Ruffin, Adele Simpson, and many more starry fashion names. Tickets, $150 (870-5626) . . . **Christo: Running Fence,** the Maysles Brothers–Charlotte Zwerin film about the artists's land-sculpture "happening" in California's Sonoma and Marin Counties, will be shown 2/19 at 7, at Cooper Union. It's a benefit evening for the **Grace Church School Scholarship Endownment Fund;** tickets: $10 (students)–$100; 475-5609. Christo will be on hand to talk about the 1972–1976 work.

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thurs., 11–7; Fri. and Sat., 11–8; Sun., noon–8. $4.75; under 12, $2.90.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thurs. 11–6; Fri., Sat., Sun. 11–8. $4.25; under 12, $2.75.

TOURS

BEEKMAN PLACE/SUTTON PLACE—A walk with Adventure on a Shoestring (265-2663). 2/22 at 3, meet on the N.W. corner of First Ave. and 51st St. $5.

HARLEM—A tour every Sun., with Holidays in New York (765-2515—reservations necessary). Beginning at 10 a.m., you visit a church service that includes gospel singing, then see the Studio Museum of Harlem, followed by a brunch in a neighborhood restaurant and a walk with a view to architecture and history. $25 (including admission and brunch).

NOSHING THROUGH BROOKLYN—A bus tour with food editor Diane Moogan and the Prospect Park Environmental Center (718-788-8500). 2/21, 11 a.m.–4 p.m.; sampling includes Caribbean, Polish, Scandinavian foods, at markets and eating places, from Greenpoint to Coney Island. $25; you must pre-register.

TOUR WITH THE 92ND STREET Y—Advance registration is required (996-1105). 2/22, 1–3 p.m., a behind-the-scenes visit to the Jacob K. Javits Convention Center, designed by I.M. Pei. Firm architect Tom Baker will be the guide; $13.

CENTRAL PARK—2/22 at 2, meet at Loeb Boathouse, off Fifth Ave. near 72nd St. at the Lake, for a walk in the Ramble. The Rangers will teach you how to identify trees by their "skeletons" and bark. Free (772-0210).

FAMILY MATTERS—A cold-weather "inside tour" by the Lower East Side Conservancy, at the Eldridge Street Synagogue, 12 Eldridge St. between Division and Canal St. (431-0233). Each Sun. at 1:30; reservations necessary. "Tour" includes a walk around the old building, a dramatic presenation, music, artifacts, photographs, on early immigrant life. $10

BROOKLYN BIRD CLUB—2/22: "Behind the Scenes at the Bronx Zoo," with Mary Yrizzary(718-462-0846).

NEWTOWN CANAL TO GOWANUS CANAL—An 8-mile walk with the Shorewalkers of New York (718-763-6425). 2/22 at 10:30 a.m., meet near token booth at the Vernon-Jackson stop, IRT No. 7 line (first stop in Queens). $3 contribution.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $60; reserve 24 hours ahead.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for the weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

SPORTS

BOXING—Daily News Golden Gloves Tournament (Madison Square Garden Felt Forum; 564-4400). 2/17 at 8 p.m.: Preliminary bouts in this tournament featuring New York's best young boxers. $5–$9.50.

COLLEGE BASKETBALL—STADIA Doubleheader (Madison Square Garden Arena; 564-4400). 2/21 at 1: Kansas vs. St. John's; at 3: Marist vs. Wagner. $10–$14.50.

HOCKEY—Policeman/Fireman Charity Game (Madison Square Garden Arena; 564-4400). 2/22 at 12: 15th annual charity game between New York's finest and bravest. $6.

KARATE—Fighting Arts of the Orient at Manhattan Center (311 W. 34th St. between 8th and 9th Aves.; 245-8055). 2/22 at 1 p.m. and 6 p.m.: Grand Master Ronald Duncan, along with other experts, will be on hand to demonstrate karate, kung fu, judo, aikido and other forms of self-defense; also team championship of Long Island vs. New York City. $15–$25.

BASKETBALL—Knicks (Madison Square Garden Arena; 564-4400): 2/19 at 7:30 vs. Cleveland; 2/24 at 7:30 vs. Portland. $8–$20. . . . **Nets** (Byrne Meadowlands Arena, East Rutherford, N.J.; 201-935-8888): 2/19 at 7:30 vs. Golden State; 2/21 at 7:30 vs. Knicks; 2/24 at 7:30 vs. Detroit. $6–$15.

HOCKEY—Rangers (Madison Square Garden Arena; 564-4400): 2/17 at 7:30 vs. Detroit; 2/20 at 7:30 vs. Buffalo; 2/22 at 8:30 vs. Pittsburgh. $9–$22 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 2/18 at 7:35 vs. Hartford; 2/22 at 7:35 vs. Islanders; 2/25 at 7:35 vs. Edmonton. $10–$19 . . . **Islanders** (Nassau Coliseum, Uniondale, L.I.; 516-794-4100): 2/17 at 8:05 vs. Philadelphia; 2/21 at 7:05 vs. Montreal. $16–$26.

HORSE RACING—Aqueduct for the fall-winter meeting, through 5/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 2/21, Next Move Handicap; 2/22, Correction Handicap.

STEPS—Hot Chocolate Fun Run 2/22 at 9 a.m.: Over 1,500 runners of all ages and paces are expected to compete in this 2-mile race through Central Park, sponsored by the N.Y. Road Runners Club. Begins and ends at 90th Street and Fifth Ave. NYRRC members over 19, $7; under 19, $5; nonmembers over 19, $10; under 19, $6. . . **Mike Hannon 20-Mile Run** 2/22 at 9 a.m.: Over 500 runners of all ages and paces are expected to compete in this 20-mile race through Central Park. Begins and ends at 90th Street and Fifth Ave. Same fees as above. Call 860-4455.

SOCCER—New York Express (Nassau Coliseum, Uniondale, L.I.; 516-579-5095): 2/18 at 8:05 vs. San Diego; 2/20 at 8:05 vs. Los Angeles. $9–$13.

CHILDREN

STORY HOUR at the French Institute/Alliance Française (22 E. 60th St.; 355-6100, ext. 215). 2/20 at 4: A selection of picture books will be read in French for children ages 3–6. Pre-registration is required. $1.

WHALE'S TALES—Stories of sea adventures, told by Capt. Horace Putnam. South Street Seaport Museum Children's Center, 165 John St. 2/22 at 2; free with Museum admission: $4, children $2.**ck**

WE'RE ALL A FAMILY UNDER ONE SKY at the Brooklyn Center for the Performing Arts, Brooklyn College, Sam Levenson Recital Hall (Intersection of Campus Road and Hillel Place; 718-434-1900). 2/21 and 2/22 at 3: Join children's folksinger Ruth Pelham and a storyteller for a sing-along/storytelling program. $3.

CHINESE FOLK TALES by the Yueh Lung Shadow Theatre at the Jamaica Art Center (161-04 Jamaica Avenue, Queens; 718-478-6246). 2/23–2/27 at 10:30 a.m.: Learn about this 2000-year-old entertainment art form from a performance and a lecture/demonstration. Adults, $2.50; children, $1.50.

MUPPET BABIES LIVE! at (Madison Square Garden Felt Forum; 564-4400): See Kermit, Piggy, Fozzie Bear, and the rest, "as they were," in a new musical. 2/16, 2/18–2/20 at 11 a.m. and 2:30 p.m.; 2/21, and 2/28 at 11 a.m., 2:30 p.m., and 7:30 p.m.; 2/22 and 3/1 at 1 p.m. and 4:30 p.m.; 2/27 at 2:30 p.m. and 7:30 p.m. $8, $9.50.

BLACK AMERICAN POETRY at New York Public Library, Harlem Branch, (9 West 124th St.; 348-5620). 2/24 at 11 a.m.: Poetry of black Americans including Gwendolyn Brooks, Maya Angelou, and Langston Hughes will be read by poet Lindamichelle Baron for children ages 7–12. Free.

MARIONETTE VARIETY SHOW at the New York Public Library, 115th Street Branch (203 West 115th St.; 666-9393). 2/24 at 4: A puppet show, performed by the Winnie Wilson Puppet Players, which includes a special tribute to Dr. Martin Luther King. Free.

RAINBOW WEEK—Find out all about rainbows, at the New York Hall of Science, 47-01 111th St. in Flushing Meadows–Corona Park, Queens (718-699-0675). 2/16–22, hands-on workshops, lectures, films, exhibits on the theme, with special projects for pre-schoolers and grade-school ages. Daily, 10–5; $1.50 under 17 and seniors; adults, $2.50.

SWEET LAND OF LIBERTY at the Penny Bridge Playhouse (Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn; 718-858-9152). A musical about Ellis Island set in the early 1900s. 2/17–2/19 at 10:30 a.m. and 1 p.m.; 2/20 at 10:30 a.m.; 2/16 at 2 p.m. $4.

FELL OFF THE TRUCK—WHAT LUCK! The Paper Bag Players, at Symphony Space (Broadway at 95th St.; 864-5400). Sat. and Sun. at 2 p.m. through 3/1. $9.

THE WIZARD OF OZ by the Puppetworks at Old First Church (729 Carroll St. at Seventh Ave., Brooklyn; 718-834-1828). 2/22 at 2 p.m.: This classic tale performed by marionettes with colorful settings and unique stage effects. $3.75. Special performance 2/16 (Presidents' Day) at 2 p.m.

ANDROCLES AND THE LION at Hartley House Theatre (413 W. 46th St.; 666-1716). Sat. at 1 and 3:30 through 3/21 and Sun. 3/8–3/22 at 3:30: A musical. Adults, $5; children, $4 (reservations recommended).

RING AROUND THE RAINBOW by the Shadow Box Theatre at J.H.S. 8 (108-35 167th St., Jamaica, Queens; 212-724-0677). 2/25, 2/26 and 3/4 at 10:30 a.m.: Children can learn about "crack" prevention through puppets. $2.50.

AFRICAN DRUM by the Shadow Box Theatre at American Museum of Natural History (79th St. at Central Park West), 2/23 at 10:30 a.m. and 12:30 p.m; also at P.S. 76 (220 W. 121st St.), 2/17–2/20, 2/24, and 2/26–2/27 at 10:30 a.m.; 2/25 at 10:30 a.m. and 12:30 p.m.: A program that promotes cross-cultural sharing and understanding. $2.50. Call 724-0677 for reservations.

THE ODYSSEY by the Open Eye at Theatre 3041 (3041 Broadway at 120th St.; 769-4142). 2/20 and 2/27 at 7:30 p.m.: Homer's epic tale set to music; also 2/21, 2/28 at 7:30 p.m., and 2/22, 3/1 at 3 p.m. at Henry Lindenbaum Jewish Center (270 W. 89th St.; 769-4142); 2/21, 2/28 at 2 p.m. at St. Michael's Parish House (255 W. 99th St.; 769-4142). All performances, $6.

FAIRY TALE THEATER by Ten Ten Players at Park Avenue Christian Church (1010 Park Ave. at 85th St.; 879-7669). 2/21 at 11 a.m.: See a play that brings favorite fairy tales to life. $6.

PUPPET FESTIVAL—Museum of the City of New York Auditorium (Fifth Ave. at 103rd St.; 534-1672)—2/21 at 1:30: *The Emperor's New Clothes* by Grey Seal Productions. $3. Followed by a "Please Touch" exhibition, in which children can handle antiques from 17th-century New York. $2.

RIGHT IN YOUR OWN BACK YARD, a musical dealing with the environment, at Theatreworks/USA, Promenade Theatre (Broadway at 76th St.; 595-7500). 2/21 at 1; 2/22 at 12:30. $9, $12.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316). 2/21 and 2/22 at 11 and 1: *The Musicians of Bremertown*, by Eulenspiegel. $3.

HANSEL AND GRETEL, a musical, by the Papageno Puppet Theater in the new Party Center (131 W. 72nd St.; 874-3297). Sat. and Sun. at noon, through 2/28. $3.50 (reservations necessary).

LONG RUNNERS—**Mostly Magic** (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show with Steve Johnson and Imám, every Sat. at 2. $7.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): *Rumple Who?* Sat. and Sun. at 1 and *The Snow White Show* Sat. and Sun. at 3. $3 . . . **Michael Taubenslag Productions** (Jan Hus Playhouse, 351 E. 74th St.; 772-9180): Sun., 2/22 at 1: *Jack and His Rock and Roll Beanstalk;* at 2:30: *Peter Pan Meets the Wicked Wizard.* $3.95 . . . **The Little People's Theater Company** (39 Grove St.; 765-9540). *Humpty Dumpty Falls In Love* at 1:30, and *Goldilocks and the Three Bears* at 3, Sat. and Sun. through 4/12. $5. . . *The Beat Is With You,* an original rock musical, by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6. . . . *Alfred the Dragon Is Here Again* at **New Media Repertory Co.,** (St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195), Sat. at 3:30 p.m. Adults, $4.50; children $3.50.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932): 2/21 and 2/22: "Here and There—Ceilings and Skies in the Museum." Weekend activities include films and drawing classes. Free.

CITY OF NEW YORK PARKS AND RECREATION—At **Marionette Theatre** (79th St. and West Drive—Central Park; 988-9093)—Aladdin. Sat., noon and 3 p.m. $2. . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South—Central Park; 397-3089)—The Emperor and the Nightingale, about a king, a housemaid, and a songbird. Mon.–Fri., 10:30 a.m. and 12 noon. $2. . . At **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—2/21 at 1: "Bird Tales"—Listen to stories of birds told by Mary Kay Harrity (must reserve); 2/22 at 2: "The Earth Sleeps"—Participate in this drama presentd by Gigi Alvare and Richard Lewis. Free (must reserve). . . . At **The Dairy** (64th St., mid-Park; 397-3156)—2/21 at 1:30: "A Winter's Tale"—Storytelling by 19th-century visitor Clara Simpson (must reserve).

WOODCRAFT FOR CHILDREN—Naturalist Carlton Bell gives pointers on what to know and do in the winter outdoors: Indian firefighting, a guided nature walk, crafts and skills. 2/21, 1–3, for ages 10–14. Clay Pit Ponds State Park Preserve, S.I. (718-967-1976). Free (must reserve).

SPECIAL EXHIBITS—New York Public Library at Lincoln Center—Main Gallery (111 Amsterdam Ave.; 870-1630): "Art Behind the Scenes," through 5/2: An array of theatrical props, costumes, life-size puppets, and masks created for film, opera, and Broadway productions. Highlights include: four African Muppet characters used in The Muppet Show Special; a horse mask from the play Equus; a giant peanut used in commercials; a six foot creature from the film, Dark Crystal; and oversized birds from the play Alice in Wonderland. Exhibition hours: Mon.–Thu., 10 a.m.–8 p.m.; Tue., 10 a.m.–7 p.m.; Wed. and Fri., noon–6 p.m.; Sat., 10 a.m.–6 p.m. Tours will be given on Sats., free. . . . **Jewish Museum** (1109 Fifth Ave.; 860-1888): "In the Picture," through 8/31: Children can walk among the figures of a 19th-century German Jewish family and view photographic reproductions, an audio installation; also hands-on activities. Adults, $4; children and seniors, $2. Hours: Sun., 11 a.m.–6, Mon., Wed., and Thu., noon–5 p.m., and Tues., noon–8. Museum is open free Tues. evenings, 5 p.m.–8 p.m. . . .**Museum of the City of New York** (Fifth Ave. and 103rd St.; 543-1672): "Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time," through 6/28. A retrospective of the innovative toymaking of New Yorker Clare Shapiro, with over 300 cuddly animals. Also through 6/28: "Flights of Fancy," display of dolls created by twenty contemporary artists. Hours: Tue.–Sat. 10–5; Sun. and legal holidays (except New Year's Day) 1–5. Free.

INFOQUEST CENTER—A hands-on environment, with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing the incredible mass of data available in the "Information Age." Meet Gor-don, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10–6 daily except Mon. and holidays; Tue. to 9 p.m. Free.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904): 2/21, 2/22 at 1:30 and 3: "Mancala"—Learn this Afro/Asian board game and create your own colorful game; at 2: Folk singer and musician Lydia Adams will present a program in the 6th floor Art Center. Hours: Tue.–Fri. 1–5; weekends, 11–5. Adults $2 (weekends) and $1 (weekdays); children $3 and $2.

QUEENS MUSEUM (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). 2/22 at 1 and 3: "Form or Fantasy"—Colorful creatures magically come to life as Beth Marquez uses soft materials in imaginative ways. 50 cents. Hours: Tue.–Fri. 10–5; Sat. and Sun. 12–5:30.

STATEN ISLAND CHILDREN'S MUSEUM at Snug Harbor (1000 Richmond Terrace; 718-273-2060). 2/21 at 1: "Drum Along Session"—Join Kobla Mensa Dente in exploring West African rhythms; 2/22 at 1 and 3 p.m.: "Cornrowing"—Author Camille Yarbrough will teach the African American tradition of cornrowing hair (must reserve)."Storytelling"—Every Sat. at 11:30 a.m., for pre-schoolers. Also, in the 3rd-floor Main Gallery: "Building Buildings." . . Downstairs Gallery: "Big Top Puppets." Hours: Wed.–Fri., 2–5, Sat. and Sun., 11–5. $2.

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KEY TO ABBREVIATIONS	
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CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. Every Fri. from 6–8, Joan Bud, Alan Kamen, Hide Tanaka. 2/18, Norman Pors Trio. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St., 475-8592. Through 2/22, The Yellowjackets, Tues.–Sun. at 9 & 11:30, with an extra show on Fri. & Sat. at 1:30 a.m. 2/23, Amy Duncan All Stars featuring "Brass Tacks" with special guest Lew Tabackin. 2/24–3/1, 1st Annual Brazilian Jazz Carnaval with Flora Purim & Airto. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 2/20,21, George Howard. 2/24, Sun Ra & His Alter-Destiny 21st Century Omniverse Arkestra. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Through 2/21, pianist Steve Kuhn with Ron Carter on bass. 2/22, Big Nick Nicholas & John Miller with Dave Jackson. 2/23–28, pianist Jack Wilson with Boots Malleson on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Mon., Le Jazz. Tues., Stanley's Washboard Kings. Wed., the Cajun Hall Jazz Band. Thurs., the Ernie Lumer Sextet. Fri., the Canal Street Dixieland, Jazz and Blues Band. Sat., the Great Atlantic Jazz Band. Music Mon.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Through 2/22, Helen Merrill, Tues.–Thurs. at 9 & 11, with an extra show on Fri. & Sat. at 12:30 a.m. 2/23, Bucky and John Piazzarelli, Jr. 2/24–3/1, Chris Connor. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live D.J. every Fri. & Sat. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. 2/20,27 Irish Ballad night with host Greg Ryan. 2/21, Scottish piper John Bottomley. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Through 2/22, Eddie Daniels featuring Roger Kellaway and Michael Moore. 2/24, 25, Vic Juris Trio with Mike Formanek, and Akira Tana. Shows Tues.–Thurs. at 8 & 10, Fri. & Sat. at 8, 10 & midnight. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant-bar. 2/18–3/1, singer Marti Stevens Wed.–Sat. at 8:30, Sun. at 3. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Through 2/21, Armen Donelian. 2/24–28, Peter Malinverni. **Upstairs:** 2/19 at 8, singer Kimberly Flynn; followed by singer Vanessa Campbell. 2/20 at 8, The High Heeled Women in *It's A Broad, Broad, Broad World*; followed by singer Michael Comacho at 10, and the Mario Cantone Comedy Show at midnight. 2/21 at 8, singer Deborah Woodson; followed by Cabaret shows featuring N.Y.'s finest singers and comics at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 2/18–21 from 10–3, singer Kitt Moran with pianist Mike Moran and Andy Eulau on bass. Mon.–Fri. 5–10, singer-pianist Sorrow Astrasa. Sun. 5–10, singer Stan Edwards with Larry Intorella. Sun. & Mon. 10–3 a.m., singer-pianist Howard Barry with Bill Moring on bass. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 666-3600. 2/18,25, John Pizzarelli Jr. Trio. 2/19,26, Ken Peplowski Trio. 2/20, Stephanie Nakasian with Hod O'Brien. 2/21, Roy Meriwether Trio. 2/23, Andy Tuck. 2/24, Virg Dzurinko. Music Wed.–Thurs. from 8, Fri.–Sat. from 9, Mon.–Tues. from 7:30. **AE, CB, DC, MC, V.**

JIMMY WALKER'S—245 E. 55th St., 319-6650. Every Wed. from 9 p.m., Ed Polcer with Ken Peplowski - Frank Vignola Mid-Town jazz. Thurs.–Sat. at 9, 10:30 and midnight, Mary O'Dowd Band. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Through 2/21, pianist James Williams with Rufus Reid on bass. 2/24–28, pianist Bill Mays with Ron Carter on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Through 3/7, *Mostly Mercer,* featuring Nancy LaMott and Sara Riva Krieger with the Ken Werner Trio, Tues.–Sat. at 9 & 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 2/18, Rob Prestor. 2/19, Damaris. 2/20,21, Gloria Lynne. 2/25–28, The Michel Camilo Trio. **AE, CB, DC, MC.**

MR. SAM'S—1265 Third Ave., nr. 73rd St., 517-2020. 2/18,25 at 8:30, Consuelo Jean Routtu. 2/19 at 8:30, Joe Francis. 2/20 at 9, Valentine Ryder. 2/21 at 9, Terri Cerritto. 2/24 at 8:30, Susan Feiner. **AE, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Tues.–Thurs., singer pianist Rudy Roberson. Mon.,Fri. & Sat., singer David Raleigh. Shows at 7 p.m. **AE, DC, MC, V.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 2/19, Husker Du with special guest Christmas. 2/21, Megadeth; Flotsam & Jetsam. 2/22, Georgia Satellites. 2/26, Julian Cope. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 2/22, Archie Shepp. 2/23, Gil Evans' Orchestra. 2/24–3/1, Timeless All Stars featuring Harold Land, Bobby Hutchinson, Curtis Fuller, Cedar Walton, Buster Williams, Billy Higgins. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Through 2/21, The Shirelles, Tues.–Thurs. at 9 & 11, Fri. & Sat. at 9 & midnight. 2/24–28, The Marvelettes. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 2/18, Paintbox & Phantom Five. 2/19, Bird Songs of Mesozoic. 2/20,21, Loup Garou Zydeco. 2/22, Philly Gumbo. 2/23, Jolie Blonde. 2/24, Nervous Kind; Figure Life Out. 2/26, Joe Henry; The Wayfarers. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. Music Sun.–Thurs. 8–2 a.m., Fri.–Sat. 9–3 a.m. 2/18,19, Frank Kimbrough. 2/20,21, Lance Hayward alternating with Frank Kimbrough. 2/22–24, Lance Hayward. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Through 2/22, Mel Lewis Big Band Anniversary Concert. 2/24–3/1, Collaboration featuring Jabbo Smith, Don Cherry, Jim Pepper, Kirk Lightsey, Ed Blackwell, and Bob Stewart. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. 2/18–22, Dakota Staton with the Bross Townsend Trio. 2/25–3/1, The Sammy Price Group. Jazz, Tues.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Through 2/21, 23–28, pianist Jane Jarvis with Milt Hinton on bass. 2/22, guitarist Gene Bertoncini with Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 2/18, Cliff Eberhardt Band; Hard Facts and special guest Range War. 2/19, Dr. John and Danny and Dodie Draher. 2/20, La Bamba and Bud Moffett. 2/21, Reckless Sleepers with Jules Shear. 2/23,24, Holly Near and City Limits. 2/25, Vernon Reid's Living Color and Kelvynator. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S ON 8th—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with comedy showcase every Wed.–Thurs. at 9, Fri.–Sat. at 9 & 11:30. **AE, MC, V.**

CAROLINE'S AT THE SEAPORT—89 South Street, Pier 17, 693-1700. Restaurant with cabaret. 2/17–21, comedian David Steinberg, Tues.–Thurs. at 9, Fri.–Sat. at 10. **AE, MC**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Through 2/22, Mike Seccone, Jeff Justice, Mike Little, Mary Catalano, Scott Bruce, Danny Curtis, Hiram Kasten, Sun.–Thurs. at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. **AE, CB, DC, MC, V.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 2/18 at 8, singer comedienne Mary Jo Gennaro; Swing Shift with Iris Revson, Valerie Grant, Frank Piegaro & Bill Vitelli at 10. 2/19, 26 at 8, Colletee Black & Jim Luzar. 2/22 at 10, singer-comedienne Lisa Faith. 2/24 at 10, *Three for The Road.* **No credit cards.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela

Scott, Sun.–Thurs. 8 p.m.–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub-theater featuring magic and comedy. 2/18, magician Imam and comedian Terry Day. 2/19, magician Torkova and Terry Day. 2/20, magician Slydini and comedian/magician Jo Monti. 2/21, magician Eric DeCamps and Jo Monti. 2/24, showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Through 2/22, Al Lubel, Gary Lazer, Barry Mitchell, Sun.–Thurs. at 9, Fri. & Sat. at 9 & 11:30. 2/23–28, Wayne Cotter, Mario Cantone, Rob Ross. **AE, MC, V.**

DISCO/DANCING

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Through 2/28, Joe Barone and Lilyann Carol, alternating with singer-pianist Tommy Furtado and his quartet. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Belle epoque restaurant with dancing to the Maxim's *Orchestra every Mon.–Thurs. from 9 p.m., Fri.–Sat.* from 10 p.m. **AE, DC.**

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tues.,Thurs. & Sat. from 10 p.m.–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club–restaurant–bar featuring the live music of Brazil, Africa, and the Caribbean. 2/18, Gil-Scott Heron & Trio. 2/19, Johnny Ventura. 2/20, Carnaval with Tabou Combo. 2/21, Mikata. 2/24–26, Astrud Gilberto "The Girl from Ipanema." **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Concerts, Wed.–Sat. at 6:30. . . . . 2/20,21,27,28 at 11, Laurie Beechman. . .Through 3/7, Yma Sumac, the legendary Sun Virgin, Tues.–-Sat. at 9. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret–restaurant with a new revue, *Flying High '87*, featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patric Querrot, shows nightly at 9 & 11 p.m. . . . Singer-pianist Earl Zimmerman entertains in the lounge, Mon.–Fri. from 5–7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

ELEONORA—117 W. 58th St., 765-1427. Italian restaurant. 2/20 at 8:45, Diane Grosjean with David Lewis; Jessica Wicken and C.C. Banks at 10:45. 2/21 at 8:45, Bonnie Faulkner with David Lewis; "Sheer Class" at 10:45. **AE, CB, DC, MC, V.**

THE GINGER MAN—51 W. 64th St., 399-2358. **The Back Room:** Singer-pianist George Young plays Wed.–Sat. 9–midnight. **AE, CB, DC, MC, V.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

JAN WALLMAN'S—49 W. 44th St., 764-8930. The new restaurant/cabaret with singer Judy Kreston and pianist-composer David Lahm, Tues.–Sat. at 9 & 11 thru, 2/28. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway* , a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 2/18,25 at 8, The Outcasts. 2/20 at 8, Charlotte Wescott; Gene Ziegler at 11. 2/21 at 8, J.D.P.; Katie Sadler in *Daisy & The Dame with David* at 11. 2/23 at 8, Tina Yacona. 2/24 at 8, Todd Stockman. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts., 475-5120. *Beehive*—musical revue by Larry Gallagher, featuring Pattie Darcy, B.J. Jefferson, Sara Krieger, Carol Maillord, Laura Theodore, and Cookie Watkins. Tues. at 8, Wed., Fri., Sat. at 7 & 10, Sun. at 3. **AE MC V.**

TROCADERO—91 Charles St., at Bleecker St., 242-0636. 2/20 at 8, Mary Birk; Trese James at 10:30. 2/21 at 8, Karyn Holland; P.C. Hall at 10:30. 2/22 at 8, Daryl Bagley; Janine Giordano at 10:30. 2/23 at 8, showcase. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Michael Feinstein, every Tues.–Sat at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., 715-6929. **Cafe Bar:** Singer-pianist Diana Rogers, nightly 5–9 p.m., except Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe Carlyle:** Jazz-pianist George Shearing, every Tues.–-Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.–Sat. at 9:45. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St., 421-0900. Pianist Jimmy Roberts plays every Tues.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **The Terrace:** Pianist Marty Bern plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St., 245-5000. 245-5000. **Le Bar Montparnasse:** Through 4/20, the Eddie Moore Jazz Trio, Tues.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Pianist-composer Irving Fields plays every Sun. & Mon. 6–10, Tues. & Wed. 8:30–12:30. Barbara Rose plays Thurs.–Sat. from 8:30–12:30. **AE, CB, DC, MC, V.**

SHERATON RUSSELL—45 Park Ave., at 37th St., 685-7676. **Judge's Chamber:** Through 2/28, jazz-pianist Richard Sussman with Boots Maleson on bass, Wed.–Sat. from 7:30–midnight. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Michael Devine plays Mon.–-Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BACKSTAGE—318 W. 45th St., 489-6100. Restaurant/piano bar with composer/lyricist/pop-jazz singer Ann Hampton Callaway, every Thurs.–Sat. from 9–1 a.m. **Cabaret Room:** Every Fri. & Sat. at 11:30, *Innuendo* .... a satirical musical revue featuring Nancy Johnston, Stephen Joseph and Michael McAssey. 2/19 at 8:30, singer Judy Saul; *Hilly, Lili & Lulu*, musical comedy revue at 11. 2/20,21 at 8:30, *Three Sisters,* musical comedy revue. **AE,MC,V.**

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts., 724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7:30 p.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Art Deco lounge featuring pianist Al Mantis with singer/guitarist Jon Luks, Tues.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar–restaurant. Tues., Andy Monroe. Wed., Sat. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sun., George Cotton. **AE, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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W	I	N	E	■	M	O	R	A	L	■	P	R	I	E	D	■	E	G	O	S
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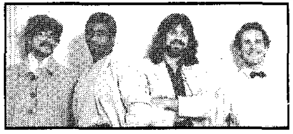

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RADIO HIGHLIGHTS

Wed., Feb. 18

3:00/WNCN—Haydn: Cto. for Harpsichord in F; **Gounod:** *Faust:* Ballet Music.

WNYC—*The Genesis Suite,* with movements by Stravinsky, Schoenberg, Milhaud, and others.

4:00/WQXR-AM/FM—Mozart: Horn Cto. No. 2 in E-Flat; **Delalande:** Deuxième Fantaisie.

5:00/WNCN—Mozart: Sym. No. 27 in G; **Mason:** Prelude and Fugue for Piano and Orch., Op. 20.

6:00/WNCN—Arnold: Qnt. for Brass, Op. 73.

8:00/WNCN—"Great Performances: Live From Lincoln Center." Placido Domingo in concert. Simulcast with WNET-TV/Channel 13.

WNYC—Fischer: *Euterpe;* **Chausson:** Piano Qt.

8:05/WQXR-AM/FM—Bach: Suite No. 3 in D; **R. Strauss:** Oboe Cto.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., Feb. 19

3:00/WNCN—Wieniawski: Cto. for Violin No. 2 in d, Op. 22; **Telemann:** Partita No. 1 in B-Flat, "Polonaise."

WNYC—Carlos: *Sonic Seasonings.*

4:00/WQXR-AM/FM—Pergolesi: Violin Cto. in B-Flat; **Debussy:** *Danses sacrée et profane.*

5:00/WNCN—Wagner: *Die Meistersinger:* Prelude.

6:00/WNCN—Vivaldi: Cto. for 2 Mandolins, Strings, and Organ.

7:00/WQXR-AM/FM—"Concerts Plus: Jazz and the Jazz Influence." **Ravel:** Violin and Piano Sonata; **Milhaud:** *The Creation of the World.*

8:00/WNCN—Gould: *Latin American Symphonette;* **Handel:** *Solomon:* "Arrival of the Queen of Sheba."

WNYC—"Chamber Music at the Y." **Haydn:** Qt. in D, Op. 50, No. 6; **Mozart:** String Qt. in E-Flat.

8:05/WQXR-AM/FM—Weber: Clarinet Cto. No. 1 in f; **Debussy:** *La Mer.*

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Lynn Harrell, cello, Rudolf Firkusny, piano. **Debussy:** Sonata for Cello and Piano in d; **Brahms:** Sonata for Cello and Piano No. 2 in F, Op. 99.

Fri., Feb. 20

3:00/WNCN—M. Haydn: Qnt. in G; **Rachmaninoff:** *Moments Musicaux,* Op. 16.

WNYC—Dickinson: *The Unicorn;* **Knussen:** Sym. No. 3.

4:00/WQXR-AM/FM—Fauré: *Masques et Bergamasques;* **Vivaldi:** Cto. in a.

5:00/WNCN—Ibert: Concertino da camera for Alto Saxophone and 11 Instruments.

6:00/WNCN—G. Sammartini: Cto. for Recorder and Strings in F; **Farnaby:** *Fancies, Toyes, and Dreames.*

7:00/WQXR-AM/FM—Mendelssohn: String Qt. No. 1 in E-Flat.

8:00/WNCN—Bach: *Art of the Fugue,* Nos. 13–18.

WNYC—"The Opera Box: The Exile." The career of the brilliant Russian tenor, Dimitri Smirnov.

8:05/WQXR-AM/FM—Hertel: Bassoon Cto. in a.

9:00/WNCN—Monteverdi: Madrigals: Book 4.

9:04/WQXR-AM/FM—The Detroit Symphony Orchestra. Sixten Ehrling, conductor; pianist Andrei Gavrilov. **Bizet:** Sym. in C; **Ravel:** Cto. for the Left Hand in D.

Sat., Feb. 21

9:05 a.m./WQXR-AM/FM—"Piano Personalities." Lazar Berman, piano. **Chopin:** Polonaise No. 4 in c; **Liszt:** *Années de pèlerinage, 2nd Year in Italy:* "Sposalizio," "Il Penseroso."

10:00 a.m./WNCN—Haydn: Qt. in g, Op. 74, No. 4, "Horseman."

WNYC—Dvorák: String Qt., Op. 96, "American."

10:04 a.m./WQXR-AM/FM—Mozart: Serenade in D; **Rodrigo:** *Fantasy for a Gentleman for Guitar and Orch.*

11:00 a.m./WNCN—Miaskovsky: Sonata for Cello and Piano No. 2 in a, Op. 81.

11:05 a.m./WQXR-AM/FM—Handel: Cto. Grosso in D, Op. 3, No. 6; **Haydn:** Sym. No. 104 in D, "London."

12:00/WNYC—Mozart/Liszt/Busoni: Fantasy on Themes from *The Marriage of Figaro.*

12:05/WQXR-AM/FM—Beethoven: Sym. No. 1 in C.

1:00/WNCN—Berlioz: *Harold in Italy,* Op. 16; **Widor:** Sym. for Organ No. 6, Op. 42.

WQXR-AM/FM—"The Metropolitan Opera Broadcast." **R. Strauss:** *Der Rosenkavalier* (Soderstrom, Fassbaender, Hendricks, Gulyas, Korn, Hornik/Tate).

WNYC—Persichetti: Harpsichord Sonata.

5:00/WNCN—Telemann: Ov. in B; **Tchaikovsky:** Capriccio Italien, Op. 45.

5:30/WQXR-AM/FM—Vivaldi: *L'Estro Armonico,* Op. 3: Violin Cto No. in e.

6:00/WNCN—Zemlinsky: Qt. No. 3, Op. 19.

6:05/WQXR-AM/FM—Liszt: Piano Cto. No. 1 in E-Flat; **Vaughan Williams:** Five Variants on *Dives and Lazarus.*

7:00/WNCN—Shostakovich: Cto. for Piano No. 1 in c, Op. 35.

8:00/WNCN—Prokofiev: Cto. for Violin No. 1 in D, Op. 19.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Pierre Boulez, conductor. **Stravinsky:** *Le Chant du Rossignol;* **Ravel:** Valses "nobles et sentimentales"; **Boulez:** *Notations.*

9:00/WNCN—"Saturday Night Opera." **Beethoven:** *Fidelio,* Op. 72 (Janowitz, Popp, Kollo, Fischer-Dieskau, Sotin, Vienna State Opera Chorus, Vienna Phil. Orch./Bernstein).

Sun., Feb. 22

9:05 a.m./WQXR-AM/FM—"Piano Personalities." Ivan Moravec, piano. **Schumann:** *Kinderscenen;* **Chopin:** Mazurka in c-sharp, Op. 63.

10:00 a.m./WNCN—"Classic Guitar." **Torroba:** Cto. "de Mlaga"; **Aguado:** Polonaise, Op. 2, No. 2 for Guitar.

WNYC—Elgar: *Sea Pictures,* Op. 37; **Dvorák:** Violin Cto.

11:00 a.m./WNCN—Bruch: Cto. for Violin in g, Op. 26.

WNYC—Beethoven: Bagatelles.

12:00/WNCN—Pixis: Cto. for Piano, Violin, and Strings.

12:05/WQXR-AM/FM—Shostakovich: Sym. No. 7 in C, "Leningrad."

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor. **Vivaldi:** Cto. for 2 Violins in F; **Hanson:** Serenade for Flute, Harp, and Strings; **Copland:** *Quiet City.*

WNYC—Weill: *Seven Deadly Sins;* **Schoenberg:** Cabaret Songs.

3:00/WNCN—Verdi: Qt. in e; **Mozart:** Sonata for Piano No. 9 in D.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; pianist Martha Argerich, violists Paul Neubauer and Leonard Davis. **Bach:** "Brandenburg" Cto. No. 6 in B-Flat; **Beethoven:** Piano Cto. No. 2 in B-Flat. **Hindemith:** *Mathis der Maler.*

5:00/WNCN—Paganini: Guitar Qt. No. 7 in E.

7:00/WNYC—Bergamo: *On the Edge.*

7:30/WQXR-AM/FM—Nielsen: Little Suite for Strings.

8:00/WNCN—Dvorák: Serenade for Winds in d, Op. 44.

WNYC—"After Eight With Nancy Shear." Mstislav Rostropovich celebrates his 60th birthday, and discusses his art, his associations with Prokofiev and Shostakovich, and his exile from the Soviet Union.

8:05/WQXR-AM/FM—"Delta Opera House." **Wagner:** *Lohengrin,* Act III (Kollo, Somowa-Sintow, Nimsgern, Vejzovic, Ridderbusch, Berlin Phil. Orch./von Karajan).

9:00/WNCN—Beethoven: Sym. No. 7 in A, Op. 92.

Mon., Feb. 23

3:00/WNCN—Haydn: Trio Sonata in E-Flat; **Schumann:** *Manfred,* Op. 115: Ov.

4:00/WQXR-AM/FM—Wagner: *Rienzi:* Ov.; **Smetana:** *From My Homeland.*

5:00/WNCN—Mozart: Sym. No. 24 in B-Flat; **Paganini:** Introduction and Variations on Paisiello's "Nel cor più non mi sento."

6:00/WNCN—Schubert: Konzertstuckë for Violin in D.

7:00/WQXR-AM/FM—Tchaikovsky: Qt. No. 1 in D.

8:00/WNYC—The 1986 Salzburg Festival. The Camerata Academica of the Salzburg Mozarteum conducted by Sandor Vegh. **Mozart:** Divertimento in B-Flat; **Wolf:** Italian Serenade; **Haydn:** Sym. No. 39 in G.

8:05/WQXR-AM/FM—Hummel: Trumpet Cto. in E-Flat; **Dvorák:** Serenade in E for Strings.

9:00/WNCN—Dukas: Sym. in C; **Bach:** Six Little Preludes.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Carl St. Clair, conductor; pianist Viktoria Postnikova. **Prokofiev:** Sym. No. 5; **Shostakovich:** Piano Cto. No. 1 in c.

Tue., Feb. 24

3:00/WNCN—Debussy: Préludes, Book I: Nos. 7–12; **Svendsen:** Romance for Violin and Orch. in G, Op. 26.

WNYC—Bley: *Escalator Over the Hill.*

4:00/WQXR-AM/FM—Schubert: Konzertstuck for Violin and Orch. in D; **Saint-Saens:** Caprice "Héroîque."

5:00/WNCN—Bach: Chromatic Fantasia and Fugue in d; **Ysaye:** Cto. for Violin and String Orch., Op. posth.

6:00/WNCN—Vivaldi: Cto. for 2 Violins and Strings in D, No. 222.

7:00/WNCN—Nielsen: Qnt. in G; **Sibelius:** *Scènes historiques,* Op. 25.

WQXR-AM/FM—Fauré: Violin and Piano Sonata No. 1 in A.

8:00/WNCN—"WNCN Live."

WNYC—St. Paul Chamber Orchestra. New Music Theater Series III. Enrique Dienecke, conductor; soprano Lucy Shelton. Music of Crumb.

8:05/WQXR-AM/FM—Mozart: Horn Cto. No. 3 in E-Flat.

9:00/WNCN—Various: 19th-Century American Piano Works.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Gilbert Levine, conductor; violist David Arben. **Druckman:** *Aureole;* **Mozart:** Adagio in E; **Panufnik:** Violin Cto.; **Brahms:** Sym. No. 2 in D.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, February 18–20 and 23–24

2 WCBS
975-4321
4 WNBC
664-4444
5 WNYW
535-1000
7 WABC
887-7777
9 WOR
(201) 330-2153
11 WPIX
949-1100
13 WNET
560-2000
21 WLIW
(516) 454-8866
31 WNYC
669-7800
H HBO
512-1208
M CINEMAX
512-1208
N UPTOWN
304-3000
S SHOWTIME
708-1600

Closed-caption programming is indicated (cc).

Please note: Schedules are subject to many last-minute changes.

6:00 a.m.
2 *Today's Business*
4 *Today in New York*
5 *Jayce*
7 *World News*
9 *Jimmy Swaggart*
11 Wed.: *Open Mind.* Public affairs.
Thu.: *Aprenda Ingles*
Fri.: *Message From Garcia*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
H Fri.: **Movie:** *Platypus Cove*
Mon.: *Loser Take All*
M Thu.: **Movie:** *Sylvia*
S Fri.: *The Velveteen Rabbit*

6:30 a.m.
2 4 News
5 *Centurions*
9 *700 Club*
11 *Mask*
H Thu.: *In Search of the Wow Wow*
Mon.: **Movie:** *The Truth About Alex*
M Fri.: **Movie:** *City Lights*
Mon.: **Movie:** *A Passage to India*
Tue.: **Movie:** *The Fox*
S Fri.: **Movie:** *The Man From Button Willow*

6:45 a.m.
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Rambo*
7 *Good Morning America*
11 *Heathcliff*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Wed., Tue.: *The Velveteen Rabbit*
M Wed.: **Movie:** *The Hunchback of Notre Dame*
S Wed.: **Movie:** *Johnny Dangerously*
Thu.: *The Bridge of Adam Rush*
Mon.: *The Jilting of Granny Weatherall*
Tue.: **Movie:** *Aladdin and His Magic Lamp*

7:30 a.m.
2 *Morning Program*
5 *Defenders of the Earth*
9 *Straight Talk*
11 *GoBots*
21 *Hooked on Aerobics*
H *Fraggle Rock*

8:00 a.m.
5 *The Flintstones*
11 *Galaxy Rangers*
13 *Square One TV*
21 *Sesame Street*
H Wed.: **Movie:** *Out of Africa*
Thu.: **Movie:** *The Pursuit of D. B. Cooper*
Fri.: **Movie:** *The Best of Times*
Mon.: **Movie:** *The Oklahoma City Dolls*
Tue.: **Movie:** *A Flash of Green*
M Thu.: **Movie:** *The Goonies*
Fri.: **Movie:** *The Story of Will Rogers*
S Thu.: **Movie:** *Falling in Love*
Fri.: **Movie:** *Irreconcilable Differences* (cc)
Mon.: **Movie:** *Cloud Waltzing*

8:30 a.m.
5 *My Little Pony*
9 *Romper Room*
11 *Scooby Doo*
13 *Mister Rogers' Neighborhood*
M Tue.: **Movie:** *Sylvia*
S Wed.: **Movie:** *Teacher, Teacher*
Tue.: *The Concert Stages of Europe*

9:00 a.m.
2 *True Confessions*
4 *People's Court*
5 *Brady Bunch*
7 *Morning Show*
11 *The Munsters*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Captain Kangaroo*
M Wed.: **Movie:** *Xanadu*
S Tue.: *Henry Winkler Meets William Shakespeare*

9:30 a.m.
2 *The Judge*
4 *Love Connection*
5 *Leave It to Beaver*
9 *Zoobilee Zoo*
11 *F-Troop* (except Fri., Mon.)
Fri.: *Keys to Success*
Mon.: *What a Country*
31 *Body Electric*
M Mon.: **Movie:** *Cat's Eye*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Jeopardy II*
9 *My Favorite Martian*
11 *Falcon Crest*
31 *International Television*
H Thu.: *Not Necessarily the News*
Fri.: **Movie:** *A Flash of Green*
Mon.: **Movie:** *Chariots of Fire*
Tue.: **Movie:** *Mad Max Beyond Thunderdome*
M Thu.: **Movie:** *The Great American Broadcast*
Fri.: **Movie:** *Casino Royale*
S Wed.: **Movie:** *Love Is Better Than Ever*
Thu.: **Movie:** *Kiss Me, Stupid*
Fri.: **Movie:** *The Angel Wore Red*
Mon.: **Movie:** *Duchess of Idaho*
Tue.: **Movie:** *Beyond the Forest*

10:30 a.m.
2 *New Card Sharks*
4 *Blockbusters*
5 *Bewitched*
7 *Split Second*
9 *Abbott and Costello*
H Thu.: **Movie:** *Uphill All the Way*
M Tue.: **Movie:** *The Red Badge of Courage*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Value Television*
7 *Fame, Fortune, and Romance*
9 *Partridge Family*
11 *Best Talk in Town*
31 *International Television*
H Wed.: *Flashback: The Great Plague*
M Wed.: **Movie:** *Hanky Panky*
Mon.: **Movie:** *The Charge at Feather River*

11:30 a.m.
4 *Scrabble*
7 *Webster*
9 *I Dream of Jeannie*
11 *Good Times*
M Thu.: *Screen Legends:* "James Cagney"
S Wed.: **Movie:** *Out of Africa*

12 NOON
2 9 News
4 *Super Password*
5 *Made in New York*
7 *Ryan's Hope*
11 *Sanford and Son*
31 *The Duchess of Duke Street*
H Wed.: **Movie:** *American Dreamer*
Thu.: **Movie:** *Dreamchild*
Fri.: **Movie:** *Night of the Comet*
Mon.: **Movie:** *A Shining Season*
Tue.: **Movie:** *Threshold*
M Thu.: **Movie:** *Tribute*
Tue.: **Movie:** *The Story of Will Rogers*
S Fri.: **Movie:** *Police Academy 2: Their First Assignment*
Mon.: **Movie:** *Summer Rental*
Tue.: **Movie:** *Just the Way You Are*

12:30
2 *Young and the Restless*
4 *Word Play*
7 *Loving*
11 Wed.: **Movie:** *Adventures of Marco Polo* (1938). Gary Cooper.
Thu.: **Movie:** *The Four Musketeers* (1975). Oliver Reed, Raquel Welch.
Fri.: **Movie:** *The Suicide's Wife* (1979). Angie Dickinson, Peter Donat.
Mon.: **Movie:** *Hud* (1963). Paul Newman.
Tue.: **Movie:** *The Naked Runner* (1967). Frank Sinatra.
M Fri.: **Movie:** *The Fox*
S Thu.: **Movie:** *Just the Way You Are*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 **Movie:** *Rich Man, Poor Man, Book II* (1976). Peter Strauss.
31 *Anna Karenina*
M Wed.: *Action Family*
Mon.: **Movie:** *Obsession*

1:30
2 *As the World Turns*
H Thu.: **Movie:** *Charlie Chan and the Curse of the Dragon Queen*
M Wed.: **Movie:** *The Music Man*
S Fri.: **Movie:** *Follies*

2:00
4 *Another World*
5 *Dennis the Menace*
7 *One Life to Live*
31 *The Pallisers* (except Tue.)
Tue.: *Madame Bovary*
H Wed.: **Movie:** *Chariots of Fire*
Fri.: **Movie:** *Funny Lady*
Mon.: **Movie:** *Victory*
Tue.: **Movie:** *Uphill All the Way*
M Thu.: **Movie:** *Big Wednesday*
Tue.: **Movie:** *The Professionals*
S Mon.: **Movie:** *The River*
Tue.: **Movie:** *Come Fill the Cup*

2:30
2 *Capitol*
5 *The Jetsons*
11 *Superfriends* (except Mon.)
13 Wed.: *Justin Wilson's Louisiana Cookin'*
Thu.: *Great Chefs of New Orleans*
Fri., Mon.: *Frugal Gourmet*
Tue.: *Microwaves Are for Cooking:* "Spanish by Microwave"
M Fri.: **Movie:** *The Badlanders*
S Wed.: **Movie:** *Johnny Dangerously*
Thu.: **Movie:** *Summer Rental*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Silverhawks*
7 *General Hospital*
9 *Vegas*
11 *Smurfs*
13 Wed.: *The Woodright's Shop*
Thu.: *People, Pets and Dr. Marc:* "Controlling a Pet's Weight"
Fri.: *Victory Garden*
Mon.: *This Old House*
Tue.: *A House for All Seasons:* "The Earth Built House"
21 *Lilias, Yoga, and You*
31 Wed., Mon.: *Mechanical Universe*
Thu.: *Educational Computing*
Fri.: *The Perkins Family*
Tue.: *The Adventures of Sherlock Jones and Proctor Watson*
H Thu.: *Loser Take All*
M Mon.: **Movie:** *Eleni*
S Fri.: *Henry Winkler Meets William Shakespeare*

3:30
5 *She-Ra*
11 *Ghostbusters*
13 *Sesame Street*
21 *Hooked on Aerobics*
31 *Video Music Box*
H Thu.: **Movie:** *Ups and Downs*
Tue.: **Movie:** *Roller Boogie*

4:00
2 *Divorce Court*
4 *Donahue*
5 *He-Man*
7 *Oprah Winfrey Show* (except Wed.)
Wed.: *After School Special*
9 *Police Woman*
11 *G. I. Joe*
21 *Mister Rogers' Neighborhood*
H Wed.: *Family of Strangers*
Mon.: *Loser Take All*
M Wed.: **Movie:** *Interrupted Melody*
Thu.: **Movie:** *From Here to Eternity*
Fri.: **Movie:** *Agnes of God*
Tue.: **Movie:** *Rappin'*
S Wed.: **Movie:** *Young King Arthur*
Thu.: *The Special Magic of Herself the Elf*
Fri.: **Movie:** *The Man From Button Willow*
Mon.: **Movie:** *Teacher, Teacher*
Tue.: *Henry Winkler Meets William Shakespeare*

4:30
2 *Superior Court*
5 *Thundercats*
11 *The Transformers*
13 *Mister Rogers' Neighborhood*
21 *Square One TV*
31 Wed.: *Assignment Africa*
Thu.: *Heritage: Civilization and the Jews*
Fri.: *Planet Earth*
Mon.: *In the Face of Terrorism*
Tue.: *Moments in Time*
H Fri.: **Movie:** *Platypus Cove*
Mon.: **Movie:** *The Truth About Alex*
S Thu.: *The Bridge of Adam Rush*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *Hart to Hart*
11 *Fame*
13 *Square One Television*
21 *Sesame Street*
H Wed.: **Movie:** *No Big Deal*
M Mon.: **Movie:** *The Great American Broadcast*
S Tue.: *The Concert Stages of Europe*

5:30
2 News

5 *Facts of Life*
13 *3-2-1 Contact*
31 Wed.: *Criminal Justice*
Thu.: *Black Viewpoint*
Fri.: *Albany Tonight*
Mon.: *Insight*
Tue.: *Beyond the Headlines*
H Thu.: **Movie:** *A Shining Season*
Mon.: **Movie:** *The Best of Times* (cc)
Tue.: *In Search of the Wow Wow*
M Tue.: **Movie:** *Casino Royale*
S Thu.: *Jennifer's Journey*
Fri.: *The Velveteen Rabbit*
Mon.: *The Jilting of Granny Weatherall*
Tue.: **Movie:** *Aladdin and His Magic Lamp* (cc)

5:35
S Wed.: *The Golden Honeymoon*

5:45
31 *News From City Hall*

Weeknights, February 18–20 and 23–24

WED., FEB. 18

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
M **Movie:** *The Charge at Feather River*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
H **Movie:** *Morons From Outer Space*
S **Movie:** *Teacher, Teacher*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *MacNeil/Lehrer*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
21 *Profiles of Nature:* "The Cougar"

8:00
2 **Special:** *Magnum, P.I.*
4 *Highway to Heaven*
5 **Movie:** *What Waits Below?* (1984). Timothy Bottoms.
7 *Perfect Strangers*
9 News
11 **Movie:** *Coal Miner's Daughter* (1980). Sissy Spacek. Oscar-winning performance by Spacek as country-and-western singer Loretta Lynn.
13 *Great Performances: Live From Lincoln Center*—"Placido Domingo." The great tenor will be accompanied by the New York City Opera and will sing his favorite songs from Spain.
21 *When Bad Things Happen to Good People.* Harold Kusher is featured in this program which explores attitudes about suffering and the loss of loved ones.
31 *Japan Reaches for the 21st Century*
H **Movie:** *Out of Africa* (cc)
M **Movie:** *Teen Wolf*
N **Movie:** *Bullshot*
S **Movie:** *Out of Africa*

8:30
7 *Head of the Class*
9 *Million Dollar Chance of a Lifetime*

9:00
4 *Cheers*
7 **Movie:** *Amerika* (1986). Part IV. Kris Kristofferson. (Part I, Sun., 2/15 at 9.)
9 **Movie:** *Kelly's Heroes* (1970). Clint Eastwood.
21 **Movie:** *Eyes on the Prize* (1986)
31 *First City*

9:30
4 *The Tortellis*
M *Action Family*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 11 News
13 *Black Champions:* "Integration of American Sports." Interviews with black athletes who became superstars in a white sports world.
21 *Wings Over Water*
31 *First Edition:* "Raymond Carver"
M **Movie:** *Loose Screws*
N **Movie:** *Blood Wedding*

10:30
11 News
31 *Risking It All*

11:00
2 4 7 News
5 *Joan Rivers*
11 *Odd Couple*
13 *Brown Sugar:* "The Depression Years." Film clips of black female performers from the 1930s.
31 *Poldark*
H *Bruce Willis*
S **Movie:** *Goodbye, Emmanuelle*

11:30
2 *Adderly*
4 *Tonight Show*
7 *Nightline*
11 *The Honeymooners*
21 *TV Classics: Make Room for Daddy*
M **Movie:** *The Hitcher*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
9 *Carol Burnett*
11 *Star Trek*
13 *Masterpiece Theatre: Lost Empires*
21 *Long Island Report*
H **Movie:** *House*
N **Movie:** *Stripper*

12:30 a.m.
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *Jamaican Gold* (1971). Rod Taylor.

12:45 a.m.
S **Movie:** *Nighthawks*

1:00 a.m.
5 *I Love Lucy*
7 **Movie:** *The Spiral Road* (1962). Rock Hudson.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:10 a.m.
M **Movie:** *Screen Test*

1:30 a.m.
4 11 News
5 *Get Smart*

1:35 a.m.
H **Movie:** *Creature*

2:00 a.m.
2 News
4 *Crosswits*
5 **Movie:** *Candy* (1970). Marlon Brando.
9 **Movie:** *Rogue Cop* (1955). Robert Taylor.
11 *Twilight Zone*

2:30 a.m.
4 *Sally Jessy Raphaël*
11 *Twilight Zone*
S **Movie:** *The Jazz Singer*

2:40 a.m.
M **Movie:** *The Ambassador*

3:00 a.m.
4 *Ask Dr. Ruth*
11 *Keys to Success*

3:15 a.m.
H **Movie:** *Morons From Outer Space*

3:30 a.m.
4 *Here's Lucy*
11 **Movie:** *Block Busters* (1944). Huntz Hall.

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *In Broad Daylight* (1971). Richard Boone.

4:20 a.m.
M **Movie:** *The Perils of Gwendoline*

4:25 a.m.
5 *Make Room for Daddy*

4:30 a.m.
7 *Tales of the Unexpected*

4:45 a.m.
H **Movie:** *Nighthawks*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*
S **Movie:** *Young King Arthur*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

THU., FEB. 19

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Body Watch*
31 Italian programming (concludes at 8)
M **Movie:** *Jim Thorpe—All American*
S **Movie:** *Kiss Me Kate*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Profiles of Nature:* "Red Tailed Hawk"
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Waterfowl Art of Maynard Reece"
H **Movie:** *Uphill All the Way*

8:00
2 *Shell Game*
4 *Cosby Show*
5 **Movie:** *Piranha II: The Spawning* (1981). Steve Marachuk.
7 *Our World*
9 News
11 **Movie:** *Body Heat* (1981). William Hurt, Kathleen Turner.
21 *Wild America:* "A Prairie Park?"
31 *Ascent of Man*
M **Movie:** *The Professionals*
N **Movie:** *Man Under Suspicion*
S **Movie:** *Choose Me*

8:30
4 **Special:** *Family Ties*
9 **Hockey:** Rangers vs. Chicago
13 *Currents:* "Smoking on Trial." A report on the growing number of legal suits against tobacco companies.
21 *This Old House*

9:00
2 *Simon & Simon*
7 **Movie:** *Amerika* (1986). Part V. Robert Urich. (Part I, Sun., 2/15 at 9.)
13 **Movie:** *Eyes on the Prize* (1986)
21 *Mystery!: The Return of Sherlock Holmes*
31 *Masterpiece Theatre: Lost Empires*
H **Movie:** *F/X*

9:30
4 *Night Court*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 11 News
13 *In the Face of Terrorism*
21 *Masterpiece Theatre: Lost Empires*
31 *Mystery!: The Return of Sherlock Holmes*
M **Movie:** *Zulu Dawn*
S **Movie:** *Summer Rental*

10:15
N **Movie:** *Floodstage*

10:30
11 News

11:00
2 4 7 News
5 *Joan Rivers*
11 *Odd Couple*
13 *Channel Crossings:* "The Best Years of Your Life." A poignant story of a seventeen-year-old boy who is dying of cancer.
21 *Monty Python's Flying Circus*
31 *Poldark*
H *The Hitchhiker*

11:30
2 *Night Heat*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Captain Gallant of the Foreign Legion*
H **Movie:** *Youngblood*
S **Movie:** *Falling in Love*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
M **Movie:** *Richard Pryor Live in Concert*
N **Movie:** *A Joke of Destiny*

12:30 a.m.
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *The Candidate* (1972). Robert Redford.

1:00 a.m.
5 *I Love Lucy*
7 **Movie:** *Island in the Sun* (1957). Joan Fontaine, Harry Belafonte. A West Indies island is torn by racial struggle; one of the first films to deal with interracial romances.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:20 a.m.
M **Movie:** *Out of Control* (cc)

1:25 a.m.
H *Not Necessarily the News*
S **Movie:** *The Happy Hooker*

1:30 a.m.
4 11 News
5 *Check It Out*

1:55 a.m.
H **Movie:** *Lust in the Dust*

2:00 a.m.
2 News
4 *Crosswits*
5 **Movie:** *Adam at 6 A.M.* Michael Douglas.
9 **Movie:** *One Man Jury* (1978). Jack Palance.
11 *Million Dollar Secrets*

2:30 a.m.
4 *Sally Jessy Raphaël*

2:40 a.m.
M **Movie:** *Avenging Angel*

3:00 a.m.
4 *Ask Dr. Ruth*
11 *Lifestyles of the Rich and Famous*

3:10 a.m.
S **Movie:** *Just the Way You Are*

3:25 a.m.
H **Movie:** *Windy City*

3:30 a.m.
4 *Here's Lucy*
7 *Guns of Will Sonnett*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Sweet, Sweet Rachel* (1971). Alex Dreier.
11 *One Step Beyond*

4:05 a.m.
5 *Make Room for Daddy*

4:15 a.m.
M *Screen Legends:* "James Cagney"

4:30 a.m.
7 *Tales of the Unexpected*
11 *One Step Beyond*

4:50 a.m.
M *Secret Admirer*
S *The Special Magic of Herself the Elf*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *Keys to Success*

5:10 a.m.
H *The Hitchhiker*

5:25 a.m.
S *Jennifer's Journey*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

FRI., FEB. 20

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Microwaves Are for Cooking:* "Baking"
31 Italian programming (concludes at 8)
H **Movie:** *Desperately Seeking Susan*
M **Movie:** *Looker*
S **Movie:** *Irreconcilable Differences*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Sneak Previews*

21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "The Herring Gull"
M **Movie:** *Cat's Eye*

8:00
2 *Scarecrow & Mrs. King*
4 *Stingray*
5 **Movie:** *Benji* (1974). Peter Breck.
7 *Webster*
9 News
11 **Movie:** *Coma* (1977). Geneviève Bujold.
21 *Nature:* "And Then the Rains Came." Examines Kenya after one of the worst droughts in African history.
31 **Movie:** *Doctor Who*
H **Movie:** *The Best of Times*
N **Movie:** *Last Year at Marienbad*
S *Brothers* (cc)

8:30
7 *Mr. Belvedere*
9 *Million Dollar Chance of a Lifetime*
13 *Wall $treet Week*
S *It's Garry Shandling's Show*

9:00
2 *Dallas*
4 *Miami Vice*
7 **Movie:** *Amerika* (1986). Part VI. Christine Lahti. (Part I, Sun., 2/15 at 9.)
9 **Movie:** *Singin' in the Rain* (1952). Gene Kelly. Classic musical of Hollywood's transition from silent pictures to talkies; one of the best!
13 *Great Performances: The Golden Years:* "December Flower." Jean Simmons stars as a lonely widow who tries to revitalize her bedridden, elderly aunt.
21 **Movie:** *Things to Come* (1936). Raymond Massey.
M **Movie:** *Happy Birthday to Me*
S **Movie:** *Police Academy 2: Their First Assignment*

9:30
31 *Blake's Seven*

10:00
2 *Falcon Crest*
4 **Special:** *Miami Vice*
5 11 News
13 *Porgy, Bess, and Simon Rattle.* Pays tribute to British conductor Simon Rattle, who is shown directing a concert presentation of *Porgy and Bess.*
H *Robin Williams*
N **Movie:** *Parting Glances*

10:30
11 News
21 *Wild America:* "Wild Texas"
31 *Mini Playhouse*
S **Movie:** *F/X*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *At the Movies*
13 **Movie:** *Million Dollar Legs* (1932). W. C. Fields.
21 *Wall $treet Week*
31 *Poldark*
H **Movie:** *Wildcats*
M **Movie:** *My Chauffeur*

11:30
2 *Keep on Cruisin'*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *Washington Week in Review*

12 MIDNIGHT
5 *Dream Girl U.S.A.*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Le Joli Mai*

12:05 a.m.
13 **Basketball:** CUNY Championship Finals

12:30 a.m.
2 **Movie:** *McGarrett: Image of Fear* (1979). Jack Lord.
4 *Friday Night Videos*
5 *Star Search*
7 *Hot Tracks*
9 *Entertainment Tonight*
S **Movie:** *Commando*

12:40 a.m.
M **Movie:** *Hollywood Hot Tubs*

12:50 a.m.
H **Movie:** *The Clan of the Cave Bear*

1:00 a.m.
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*

1:30 a.m.
5 *Solid Gold*
11 News

1:40 a.m.
2 **Movie:** *The Eiger Sanction* (1975). Clint Eastwood.

2:00 a.m.
4 News
7 **Movie:** *White Zombie* (1932). Bela Lugosi.
9 *Saturday Night Live*
11 *Twilight Zone*

2:10 a.m.
S **Movie:** *C.H.U.D.*

2:25 a.m.
M **Movie:** *Up the Academy*

2:30 a.m.
4 *Crosswits*
5 **Movie:** *The Stunt Man* (1980). Peter O'Toole.
11 *Twilight Zone*

2:35 a.m.
H **Movie:** *Delivery Boys*

3:00 a.m.
4 *Sally Jessy Raphaël*
9 *Saturday Night Live*
11 *Million Dollar Secrets*

3:30 a.m.
4 *Music City USA*

3:50 a.m.
S *It's Garry Shandling's Show*

3:55 a.m.
M **Movie:** *Thunder Alley*

4:00 a.m.
4 *Hit City*
7 **Movie:** *Cancel My Reservation* (1972). Bob Hope.
9 *The Saint*
11 *One Step Beyond*

4:10 a.m.
H **Movie:** *The Boy in Blue*

4:20 a.m.
2 *Strike It Rich*
S *Brothers*

4:30 a.m.
4 *Here's Lucy*
11 *One Step Beyond*

4:50 a.m.
2 *Stike It Rich*

5:00 a.m.
4 *Ben Casey*
9 News
11 *U.S. Farm Report*
S *Henry Winkler Meets William Shakespeare*

5:20 a.m.
2 *Newsmakers*

5:30 a.m.
9 11 News

MON., FEB. 23

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Hometime*
31 Italian programming (concludes at 8)

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
M **Movie:** *Sunday Dinner for a Soldier*
S **Movie:** *Summer Rental*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Wild America:* "A Praire Park?"
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature*
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *Bob Hope's Tropical Comedy Special*
5 **Movie:** *The Great Escape* (1963). Part I. James Garner.
7 *MacGyver*
9 News
11 *Lost Honeymooners Special*
21 *Planet Earth*: "The Solar Sea"
31 *Tenko*
H **Movie:** *Youngblood*
M **Movie:** *Grace Quigley*
N **Movie:** *The Spirit of the Beehive*
S **Movie:** *Cloud Waltzing*

8:30
2 *My Sister Sam*
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *Perry Mason: The Case of the Lost Love* (1985). Raymond Burr.
7 **Movie:** *Love Among Thieves* (1986). Audrey Hepburn. Romantic thriller of a renowned concert pianist who must barter for the life of her kidnapped fiancé.
9 **Movie:** *The Sunshine Boys* (1975). George Burns.
13 *American Playhouse: Go Tell It on the Mountain.* Olivia Cole, Paul Winfield. Drama about the pain and turmoil of a young black man growing up in the rural South.
21 *Nature of Things:* "Duck in Danger"
31 *New York Screening Room:* "Sanford Meisner"

9:30
2 *The Cavanaughs*
M **Movie:** *Tribute*

10:00
2 *Cagney & Lacey*
5 11 News
21 *Quest for the Killers:* "The Last Wild Virus." Chronicles the efforts to eliminate smallpox from Bangladesh.
31 *Passion and Memory*
H **Movie:** *Wildcats*
N **Movie:** *Blood Wedding*
S **Movie:** *The River*

10:30
11 News

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *The Surreal Eye:* "Paul Delvaux"
21 *Monty Python's Flying Circus*
31 *Poldark*

11:30
2 *Simon & Simon*
4 *Tonight Show*
7 *Viewpoint*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: The Trouble With Father*

11:35
M **Movie:** *The Ambassador*

11:50
H **Movie:** *The Boy in Blue*

12 MIDNIGHT
5 *Kojak*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Man Under Suspicion*

12:15 a.m.
S **Movie:** *Stick*

12:30 a.m.
4 *David Letterman*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *White Mama* (1980). Bette Davis, Virginia Capers.

1:00 a.m.
5 *World Vision*
7 *Nightlife*
9 *Joe Franklin Show*
11 *Twilight Zone*

1:15 a.m.
M **Movie:** *Silent Rage*

1:30 a.m.
4 11 News
7 *New Dating Game*
H **Movie:** *Creature*

2:00 a.m.
2 News
4 *Crosswits*
5 **Movie:** *A Bullet for Pretty Boy* (1970). Fabian Forte. A tough punk goes on a violent rampage.
7 *Branded*
9 **Movie:** *Captain America* (1979). Reb Brown.
11 *Twilight Zone*

2:15 a.m.
S **Movie:** *Goodbye, Emmanuelle*

2:30 a.m.
4 *Sally Jessy Raphaël*
7 *Guns of Will Sonnett*
11 *Twilight Zone*

3:00 a.m.
4 *Ask Dr. Ruth*
7 *The Avengers*
11 *Keys to Success*
M **Movie:** *The Return of the Living Dead*
S **Movie:** *Kiss Me, Stupid*

3:10 a.m.
H **Movie:** *Nighthawks*

3:30 a.m.
4 *Here's Lucy*
11 **Movie:** *Blood Feud* (1983). Part I. Robert Blake.

3:45 a.m.
5 *Make Room for Daddy*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *East of Sumatra* (1953). Jeff Chandler.

4:30 a.m.
7 *Tales of the Unexpected*

4:35 a.m.
M **Movie:** *Avenging Angel*

4:55 a.m.
H **Movie:** *The Best of Times*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*

5:15 a.m.
S **Movie:** *Teacher, Teacher*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

TUE., FEB. 24

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
H **Movie:** *Charlie Chan and the Curse of the Dragon Queen*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Nature Watch*
21 *Nightly Business Report*
S *The Paper Chase: The Second Year:* "Mrs. Hart"

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Blue Heron"

8:00
2 **Special:** *Grammy Awards*
4 *Matlock*
5 **Movie:** *The Great Escape* (1963). Part II. Steve McQueen. (Part I, Mon., 2/23 at 8)
7 *Who's the Boss?* (cc)
9 News
11 **Movie:** *Exposed* (1983). Nastassja Kinski.
21 *Nova*: "A Hole in the Sky"
31 *Back Stage With Ella Fitzgerald and B. B. King*
H **Movie:** *Mad Max Beyond Thunderdome*
M **Movie:** *The Music Man*
N **Movie:** *Floodstage*
S **Movie:** *F/X*

8:30
7 *Growing Pains*
9 **Hockey:** Rangers vs. Buffalo
13 *Innovation:* "The World of Absolute Zero"
31 *Blacks Paths of Leadership*

9:00
4 **Movie:** *Places in the Heart* (1984). Sally Field. A young widow fights to hold onto her farm during the depression; Oscar-winning performance by Field.
7 *Moonlighting*
13 *Nova:* "The Hole in the Sky"
21 *Remember When:* "Page One." Explores journalism from its primitive stages in America to the present-day investigative style.
31 *Bergerac*

9:30
N *Autobiography of a Princess*

10:00
5 11 News
7 *Jack and Mike*
13 *Frontline:* "The Nazi Connection." German scientists, who worked for the U.S. space program, are being investigated as possible Nazi war criminals.
21 *The Bombing of Osage Avenue.* Recalls the confrontation between Philadelphia police and the radical group Move, which resulted in a blazing neighborhood inferno.
31 *Solo.* British comedy.
H *The Hitchhiker*

S *Brothers*

10:30
11 News
31 *Open All Hours.* British comedy.
H *Bob Goldthwait*
M **Movie:** *The Red Badge of Courage*
N **Movie:** *Bullshot*
S *It's Garry Shandling's Show*

11:00
2 7 News
5 *Joan Rivers*
11 *Odd Couple*
13 *Intercom*
21 *Monty Python's Flying Circus*
31 *Poldark*
S **Movie:** *Choose Me*

11:17
4 News

11:30
2 *T.J. Hooker*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Topper*
H **Movie:** *Uphill All the Way*

11:40
M **Movie:** *The Hitcher*

11:47
4 *Tonight Show*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
13 *Mystery!: The Return of Sherlock Holmes*
21 *Long Island Report*
N **Movie:** *Black Orpheus*

12:30 a.m.
7 *New Dating Game*

9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *Fish Hawk* (1980). Will Sampson.

12:47 a.m.
4 *David Letterman*

12:55 a.m.
S **Movie:** *C.H.U.D.* (cc)

1:00 a.m.
5 *I Love Lucy*
7 **Movie:** *Hondo and the Apaches* (1967). Noah Beery.
9 *Joe Franklin Show*
11 *Twilight Zone*
H **Movie:** *Missing in Action 2: The Beginning*

1:20 a.m.
M **Movie:** *Happy Birthday to Me*

1:30 a.m.
11 News
5 *Get Smart*

1:47 a.m.
4 News

2:00 a.m.
2 News
5 **Movie:** *McCloud: Shivaree on Delancey* (1975). Dennis Weaver.
9 **Movie:** *Damn the Defiant!* (1962). Dirk Bogarde.
11 *Twilight Zone*

2:17 a.m.
4 *Crosswits*

2:30 a.m.
11 *Twilight Zone*

2:35 a.m.
S **Movie:** *Nighthawks*

2:40 a.m.
H **Movie:** *The Final Terror*

2:47 a.m.
4 *Sally Jessy Raphaël*

3:00 a.m.
7 *The Avengers*
11 **Movie:** *Blood Feud* (1983). Part II. Robert Blake. (Part I, Mon., 2/23 at 3:30 a.m.)

3:15 a.m.
M **Movie:** *Star 80*

3:17 a.m.
4 *Ask Dr. Ruth*

3:30 a.m.
4 *Here's Lucy* (joined in progress)

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*

7 *Tales of the Unexpected*
9 **Movie:** *Singapore* (1947). Ava Gardner.

4:10 a.m.
H **Movie:** *Windy City*

4:20 a.m.
S *The Paper Chase: The Second Year:* "Mrs. Hart"

4:30 a.m.
7 *Tales of the Unexpected*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *Keys to Success*
M **Movie:** *Perfect*

5:20 a.m.
S **Movie:** *Just the Way You Are*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*

Weekend, February 21–22

SAT., FEB. 21

6:00 a.m.
4 *New Wilderness*
5 *Young Edition*
7 *New Dating Game*
9 *David Toma Show*
11 *Keys to Success*
H **Movie:** *Maxie*
M **Movie:** *Remo Williams: The Adventure Begins . . .*
S *The Concert Stages of Europe*

6:30 a.m.
2 *Patchwork Family*
4 *Here's Lucy*
5 *World Tomorrow*
7 *Hee Haw!*
9 *Face-off*
11 *Josie and the Pussycats*
S **Movie:** *The Best of Times*

7:00 a.m.
4 *Cliffwood Kids*
5 *Popeye*
7 *Wild Kingdom*
9 *New Jersey People*
11 *Superfriends*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Wonderama*
7 *Kids Are People Too*
9 *In Depth*
11 *Photon*

8:00 a.m.
2 *Berenstain Bears*
4 *Kissyfur*
5 *Woody Woodpecker*
7 *The Wuzzles*
9 *Straight Talk*
11 **Movie:** *Sherlock Holmes and the Voice of Terror* (1942). Basil Rathbone.
13 *Adam Smith's Money World*
21 *Sesame Street*
H **Movie:** *Vanishing Wilderness*
M **Movie:** *Ladyhawke*

8:30 a.m.
2 *Wildfire*
4 *Gummi Bears*
5 *Rainbow Brite*
7 *Care Bears Family*
13 *Wall $treet Week*
S **Movie:** *Come Fill the Cup*

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Popples*
7 *Flintstone Kids*
9 *Voyagers*
13 *Washington Week in Review* (cc)
21 *America: The Second Century*

9:30 a.m.
5 *Get Along Gang*
11 *Soul Train*
13 *One-on-One*
H **Movie:** *White Nights*

10:00 a.m.
2 *Pee-wee's Playhouse*
5 *Wrestling Challenge*
7 *Real Ghostbusters*
9 *Street Hawk*
13 *Frontline:* "Stopping Drugs"
21 *Focus on Society*
31 *Body Electric*
M **Movie:** *Friendships, Secrets, and Lies*

10:30 a.m.
2 *Teen Wolf*
4 *Alvin*
7 *Pound Puppies*
11 *Three Stooges Hour*
31 *Owl/TV*
S **Movie:** *Ride, Vaquero*

11:00 a.m.
2 *Galaxy High*
4 *Foofur*
5 **Movie:** *The Reivers* (1969). Steve McQueen.
7 *Bugs Bunny and Tweety Show*
9 *Wrestling Spotlight*
13 *Tony Brown's Journal:* "The Booker T. Washington Freedom Trail"
21 *Economics U.S.A.*
31 *Sherlock Jones and Proctor Watson*

11:30 a.m.
2 *Story Break*
4 *Punky Brewster*
7 *All New Ewoks*
11 *Abbott and Costello*
13 *Open Mind*
31 *The Perkins Family*

12 NOON
2 *Rock 'n' Wrestling*
4 *Lazer Tag Academy*
7 *Weekend Specials*
9 *Black Sheep Squadron*
13 *G.E.D. Preparation:* "Writing," Part IX
21 *Gourmet Cooking* (cc)
31 *Video Music Box*
H *The Talk Show*
M **Movie:** *The Hunchback of Notre Dame*
S **Movie:** *Gung Ho*

12:30
4 *Kid Video*
7 *Health Show*
13 *G.E.D. Preparation:* "Writing," Part X
21 *This Old House*
H **Movie:** *Threshold*

1:00
2 **College Basketball:** Kansas vs. St. John's
4 **College Basketball:** Kentucky vs. LSU
7 *American Bandstand*
9 **Movie:** *Hercules* (1983). Lou Ferrigno.
11 **Movie:** *Gator* (1976). Burt Reynolds.
13 *Vistas*
21 *Frugal Gourmet*
31 *All About TV*

1:15
5 **Movie:** *The Black Castle* (1953). Boris Karloff.

1:30
7 **Skiing:** U.S. National Championships
13 *Black and Puerto Rican Legislative Caucus*
21 *French Chef*
31 *Cityscope*

2:00
13 *American Playhouse: A Mistaken Charity*
21 *Joy of Painting*
31 *World TV Presents*
M **Movie:** *Real Genius*
S **Movie:** *Night of the Comet*

2:30
7 *Ebony/Jet Showcase*
21 *Magic of Oil Painting*
H *The Survival Series*

3:00
2 *Sports Saturday:* Boxing
4 **College Basketball:** Iowa vs. Indiana
5 **Movie:** *Kung Fu Instructors* (1983)
7 *Professional Bowlers*
9 **Movie:** *Piranha* (1978). Bradford Dillman.
11 *Twilight Zone*
13 *Great Performances: The Golden Years:* "December Flower"
21 *Last Chance Garage*

3:30
11 *Puttin' On the Kids*
21 *Motorweek*
H **Movie:** *Out of Africa*

4:00
2 **Golf:** Los Angeles Open
11 *Puttin' On the Hits*
13 *Nova:* "Freud Under Analysis"
21 *Woodwright's Shop*
31 *Out of the Firey Furnace*
M **Movie:** *Bad Medicine*
S *Robin Hood:* "The Time of the Wolf"

4:30
7 *Wide World of Sports*
11 *Dance Fever*
21 *This Old House*

5:00
4 *Fight Back*
5 *Mission: Impossible*
9 *Wrestling*
11 *One Big Family*
13 *Innovation:* "Mapping Our World"
21 *Owl/TV*
31 *Country Express*

5:30
4 **Special:** *All Come Tumblin' Down.* Focuses on families who have had their world shattered by drug abuse.
11 *What a Country*
13 *Newton's Apple*
21 *Brainstormers*
31 *Debut*

6:00
2 *The People*
4 7 News
5 *What's Happening Now?*
9 *Bosom Buddies*
11 *Fame*
13 *Nature:* "And Then the Rains Came"
21 *Austin City Limits:* "Fats Domino"
31 *Images/Imagenes*
M **Movie:** *Remo Williams: The Adventure Begins . . .*
S **Movie:** *The Best of Times*

6:15
H **Movie:** *Maxie*

6:30
2 4 7 News
5 *Small Wonder*
9 *New Gidget*
31 *In Black and White*

7:00
2 News
4 *Strictly Business*
5 *9 to 5*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Owl/TV*
21 *All Creatures Great and Small*
31 *Looking East*

7:30
2 *Wheel of Forturne*
4 *Throb*
5 *Ted Knight Show*
7 *New York Views:* "Safe Sex." Informative look at heterosexuals and the AIDS crisis.
9 *Mama's Family*
11 *Charles in Charge*
13 *Wild America*
31 *Japan, the Living Tradition*

8:00
2 **Special:** *Twilight Zone*
4 *Facts of Life*
5 **Movie:** *Maltese Falcon* (1941). Humphrey Bogart, Mary Astor. Classic *film noir;* colorized version.
7 *Sidekicks*
9 News
11 **Movie:** *North Dallas Forty* (1979). Nick Nolte. A candid and stinging view of the professional football world.
13 21 *Wonderworks: The Little Princess*
31 *Three Generations of the Blues*
H **Movie:** *White Nights*
M **Movie:** *The Hitcher*
S **Movie:** *Gung Ho*

8:05
N **Movie:** *The Purple Rose Cairo*

8:30
4 *227*
7 *Sledge Hammer!*
9 *House Calls*

9:00
2 **Movie:** *Kojak: The Price of Justice* (1986). Telly Savalas.
4 *Golden Girls*
7 *Ohara*
9 **Movie:** *Adam's Rib* (1949). Katharine Hepburn, Spencer Tracy. Top-notch comedy of husband-wife lawyers on opposing sides of a case.
13 *Mystery!: The Return of Sherlock Holmes*
21 *To the Manor Born*
31 **Movie:** *Say Amen, Somebody* (1982). A celebration of gospel.

9:30
4 *Amen*
21 *Mother and Son*

10:00
4 *Hunter*
5 News
7 *Spenser: For Hire*
11 *The Honeymooners*
13 *Film on Film:* "The Three Stooges"
21 *Agony*
M **Movie:** *The Vals*
N **Movie:** *Another Time, Another Place*
S *David Steinberg*

10:30
5 *Black News*
11 News
21 *The Fall and Rise of Reginald Perrin*
31 *Eye on Dance*
H *The Hitchhiker*

11:00
2 4 7 News
5 **Movie:** *The End* (1978). Burt Reynolds.
9 *Benny Hill*
11 **Movie:** *Beyond the Poseidon Adventure* (1979). Sally Field.
13 **Movie:** *Horsefeathers* (1932). The Marx Brothers.
21 *Monty Python's Flying Circus*
31 *City Dreams*
H *Bob Goldthwait*
S **Movie:** *Too Scared to Scream*

11:30
4 *Saturday Night Live*
7 News
9 **Movie:** *The Devil's Rain* (1975)
21 **Movie:** *Tulsa* (1949). Susan Hayward.

11:40
M **Movie:** *Bolero*

11:45
2 *You Write the Songs*
7 **Movie:** *Broadway Danny Rose* (1984). Woody Allen, Mia Farrow. Amusing film

about a small-time manager who tries to boost the career of an over-the-hill singer.

12 MIDNIGHT
H **Movie:** *Missing in Action 2: The Beginning*
N **Movie:** *Orpheus*

12:15 a.m.
2 **Movie:** *Play It Again, Sam* (1972). Woody Allen.

12:45 a.m.
S **Movie:** *Fool for Love*

1:00 a.m.
4 *Ask Dr. Ruth*

1:10 a.m.
5 **Movie:** *I Am a Fugitive* (1932). Paul Muni. An innocent man is victimized by the judicial system and must serve time on a brutal chain gang; excellent film which still holds up well.

1:25 a.m.
M **Movie:** *The Perils of Gwendoline*

1:30 a.m.
4 *Off the Wall*
7 **Movie:** *Another Dawn* (1937). Errol Flynn, Kay Francis.
9 *MTV Top 20 Video*

1:40 a.m.
H **Movie:** *House*

2:00 a.m.
4 *Dancin' to the Hits*
11 News

2:11 a.m.
2 News

2:30 a.m.
4 *This Week in Country Music*
9 *Saturday Night Live*
11 **Movie:** *Smile* (1975). Bruce Dern. Biting satire of beauty contests; very funny with nice acting.

2:40 a.m.
S **Movie:** *Night of the Comet*

2:55 a.m.
2 *Strike It Rich*
M **Movie:** *Richard Pryor Live in Concert*

3:00 a.m.
4 **Movie:** *Captain Kidd* (1945). Charles Laughton.
7 **Movie:** *Foreign Correspondent* (1940). Joel McCrea.

3:15 a.m.
H **Movie:** *Fortress*

3:25 a.m.
2 *Strike It Rich*

3:30 a.m.
9 *Saturday Night Live*

3:55 a.m.
2 *Strike It Rich*

4:15 a.m.
M **Movie:** *The Hitcher*

4:20 a.m.
S *Robin Hood:* "The Time of the Wolf"

4:25 a.m.
2 **Movie:** *Valley Forge* (1975). Richard Basehart.

4:30 a.m.
9 *Phil Silvers*
11 *F-Troop*

4:45 a.m.
H *The Hitchhiker*

5:00 a.m.
9 News
11 *Insight*

5:15 a.m.
H **Movie:** *Atlantic City*

5:30 a.m.
7 *New York Views*
9 11 News

SUN., FEB. 22

6:00 a.m.
2 *Community*
5 *Black News*
7 *Greatest Sports Legends*
9 *In Depth*
11 *Christian Science*
M **Movie:** *Johnny Dangerously*
S *Jennifer's Journey,* Part 7

6:30 a.m.
2 *Young Universe*
4 *Joy of Gardening*
5 *Hour of Power*
7 11 *Christopher Close-up*
9 *New Jersey People*
S **Movie:** *Dusty*

6:45 a.m.
11 *Davey and Goliath*

7:00 a.m.
2 *Way to Go*
4 *Funtastic World of Hanna-Barbera*
7 *Faith for Today*
9 *Face-off*
11 *Gospel Hour*
H **Movie:** *Just the Way You Are*

7:30 a.m.
2 *For Our Times*
5 *Jimmy Swaggart*
7 *This Is the Life*
9 *Meet the Mayors*
13 *Sesame Street*
M **Movie:** *Moving Violations*

8:00 a.m.
2 *Today's Business*
7 *Insight*
9 *Point of View*
11 *Ever Increasing Faith*
21 *The Perkins Family*
31 Italian programming (concludes at 2)
S *The Golden Honeymoon*

8:30 a.m.
5 *Focus on Britain*
7 *Tiempo*
9 *Sunday Mass*
13 *Mister Rogers' Neighborhood*
21 *The Real Adventures of Sherlock Jones and Proctor Watson*

9:00 a.m.
2 *Sunday Morning News*
4 *Visiones*
5 *Danger Mouse*
7 *Showcase of Homes*
9 *Oral Roberts*
11 *Inhumanoids*
13 *Sesame Street* (cc)
21 *Wonderworks*
H *Fraggle Rock*
M *Crazy About the Movies*
S *The Almost Royal Family*

9:30 a.m.
4 *Positively Black*
5 *Leave It to Beaver*
7 *World of Photography*
9 *World Tomorrow*
11 *Jem*
H **Movie:** *Morons From Outer Space*
M **Movie:** *Ghostbusters*

10:00 a.m.
4 *Essence*
5 *World of Disney*
7 *America's Top Ten*
9 *Hour of Power*
11 *Photon*
13 *Supergran*
21 *To the Manor Born*
S **Movie:** *Falling in Love*

10:30 a.m.
2 *Face the Nation*
4 *McLaughlin Group*
7 *Hollywood Close-up*
11 *Three Stooges*
13 *The Perkins Family*
21 *Mother and Son*

11:00 a.m.
2 *Community*
4 *Meet the Press*
5 **Movie:** *Tarzan Escapes* (1936). Johnny Weissmuller.
7 *News Conference*
9 *New Gidget*
13 *Owl/TV*
21 *Agony*
H **Movie:** *Rocco's Star*

11:30 a.m.
2 *Newsmakers*
4 *News 4orum*
7 *David Brinkley*
9 **Movie:** *Block-Heads* (1938). Laurel and Hardy. First-rate comedy in which Stan doesn't realize that W. W. I has been over for twenty years.
11 **Movie:** *The Wistful Widow of Wagon Gap* (1947). Abbott and Costello.
13 *Wonderworks: The Little Princess*
21 *The Fall and Rise of Reginald Perrin*
H **Movie:** *Better Off Dead*
M **Movie:** *Teen Wolf*

12 NOON
2 **Basketball:** Los Angeles vs. Philadelphia
4 *First Estate*
21 *Nature:* "And Then the Rains Came"
S *The Paper Chase: The Second Year:* "Cinderella"

12:30
4 *Today in New York*
7 *Business World*
13 *Inside Albany*

1:00
4 **College Basketball:** Georgia Tech vs. DePaul
5 **Movie:** *Fun in Acapulco* (1963). Elvis Presley.
7 **Skiing:** U.S. National Championships
9 **Movie:** *Pat Garrett and Billy the Kid* (1973). James Coburn.
11 **Movie:** *The Further Adventures of the Wilderness Family* (1985). Robert Logan.
13 *Firing Line*
21 *When Bad Things Happen to Good People*
M **Movie:** *Hog Wild*
S **Movie:** *The Jazz Singer*

1:30
H *Not Necessarily the News*

2:00
7 **College Basketball:** Memphis State vs. Louisville
13 *Symposium:* "When Kids Break the Law"
21 **Movie:** *Eyes on the Prize* (1986)
31 *World TV Presents*
H **Movie:** *Control*

2:30
2 **College Basketball:** Georgetown vs. Syracuse
M **Movie:** *Superman*

3:00
4 *Sportsworld:* Superteams Competition
5 **Movie:** *Cops and Robbers* (1973). Cliff Gorman.
9 **Movie:** *The Man Who Loved Cat Dancing* (1977). Burt Reynolds.
11 **Movie:** *Dark Night of the Scarecrow* (1981). Charles Durning.
13 *Great Performances: Live From Lincoln Center*—"Placido Domingo"
21 *Brainstormers*
31 *Washington Week in Review*
S **Movie:** *Out of Africa*

3:30
21 *Tony Brown's Journal*
31 *European Journal*
H **Movie:** *Casey's Shadow*

4:00
7 *Wide World of Sports*
21 *Inside Albany*
31 *Tony Brown's Journal*

4:30
2 **Golf:** Los Angeles Open
21 *Adam Smith's Money World*
31 *World Chronicle*

5:00
4 *War of the Stars*
5 *Kojak*
9 *Buck Rogers*
11 *Fame*
13 **Movie:** *Eyes on the Prize* (1986)
21 *Wall $treet Week*
31 *Hello Jerusalem*
M **Movie:** *Trancers*

5:30
4 **Special:** *There But for the Grace of God . . .*
21 *One-on-One*
H *Fraggle Rock*

6:00
2 4 7 News
5 **Movie:** *Bachelor Party* (1984). Tom Hanks.
9 *Police Story*
11 **Movie:** *Swamp Thing* (1981). Adrienne Barbeau.
13 *Currents:* "Smoking on Trial"
21 *Nova:* "Freud Under Analysis"
31 *U.S. Nippon Newscope*
S **Movie:** *Protocol*

6:15
31 *Business Nippon*
H **Movie:** *Just the Way You Are*

6:30
2 4 7 News
13 *Washington Week in Review*
M **Movie:** *Johnny Dangerously*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
7 **Movie:** *The Parent Trap II* (1986). Hayley Mills.
9 *Entertainment This Week*
13 *Planet Earth*
21 *Doctor Who*
31 *Japanese Theatre*

8:00
2 **Special:** *Murder, She Wrote*
4 *Easy Street*
5 *Solid Gold*
9 *David Toma Show*
11 *Lifestyles of the Rich and Famous*
13 *Nature:* "In the Shadow of Fujisan." In-depth look at the wildlife of Japan and its relationship to the Japanese people.
21 *Blake's Seven*
31 *Africa*
H **Movie:** *The Killing Fields*
M **Movie:** *My Chauffeur*
S **Movie:** *The Delta Force*

8:05
N **Movie:** *Alphaville*

8:30
4 *Valerie*
9 *Face-off*

9:00
4 **Movie:** *Flashdance* (1983). Jennifer Beals.
5 **Special:** *Wang: Giving Them What They Want.* The rise of America's innovative advertising industry.
7 **Movie:** *Amerika* (1986). Robert Urich. Conclusion.
9 *Straight Talk*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: Lost Empires*
21 *Blake's Seven*
31 **Movie:** *Eyes on the Prize* (1986)

9:30
2 *Designing Women*
11 *Getting Rich Your Way*

10:00
2 *Hard Copy*
5 11 News
9 *In the Black*
13 *Yes, Minister*
21 *Mystery!: The Return of Sherlock Holmes*
31 *World Without Walls:* "Beryl Markham's African Memoir"
M **Movie:** *Ghostbusters*
N **Movie:** *Stripper*

10:15
S **Movie:** *Prizzi's Honor*

10:30
5 Sports
9 *In Celebration of Black Culture*
11 *At the Movies*
13 *Fawlty Towers*
H *Not Necessarily the News*

11:00
2 4 7 News
5 *Taxi*
9 *World Tomorrow*
11 *Odd Couple*
13 *Independent Focus*
21 *Nanny*
31 *City Dreams*
H **Movie:** *Control*

11:15
2 News

11:30
5 *Value Television*
7 News
9 *It Is Written*
11 *The Honeymooners*

11:45
2 7 Sports

11:50
M **Movie:** *Volunteers*

12 MIDNIGHT
2 *Rockford Files*
4 *Sports Machine*
7 **Movie:** *The Land That Time Forgot* (1975). Doug McClure.
9 *Jimmy Swaggart*
11 *Star Trek*
21 **Movie:** *The Stone Carvers* (1985)
N **Movie:** *Privates on Parade*

12:30 a.m.
4 *Heroes: Made in the U.S.A.*
5 *Star Search*
H **Movie:** *The Terminator*
S **Movie:** *Follies*

1:00 a.m.
2 *Peter Gunn*
4 **Special:** *All Come Tumblin' Down*
9 *Joe Franklin Show*
11 *Tales From the Darkside*

1:30 a.m.
2 *Mr. Lucky*
4 *Circle of Fear*
5 *Check It Out*
11 News

1:40 a.m.
M **Movie:** *Loose Screws*

1:50 a.m.
7 **Movie:** *Digby—The Biggest Dog in the World* (1973). Jim Dale.

2:00 a.m.
2 News
5 *Christian Children's Fund*
9 **Movie:** *R.P.M.* (1970). Anthony Quinn.
11 **Movie:** *The Stoolie* (1974). Jackie Mason.

2:10 a.m.
S **Movie:** *Out of Africa*

2:20 a.m.
H **Movie:** *F/X*

2:30 a.m.
4 *Positively Black*
5 *Forgotten Children*

3:00 a.m.
4 *First Estate*
M **Movie:** *Screen Test* (cc)

3:30 a.m.
7 *Branded*

4:00 a.m.
7 *Tales of the Unexpected*
9 *Return of the Saint*
11 *Twilight Zone*

4:10 a.m.
H **Movie:** *The Highest Honor*

4:30 a.m.
7 *Tales of the Unexpected*
11 *Twilight Zone*

4:35 a.m.
M **Movie:** *My Chauffeur*

5:00 a.m.
7 *Card Sharks*
9 News
11 *One Step Beyond*
S **Movie:** *Falling in Love*

5:30 a.m.
4 *Here's Luc*
7 *Morning S*
9 11 News

NEW YORK REAL ESTATE

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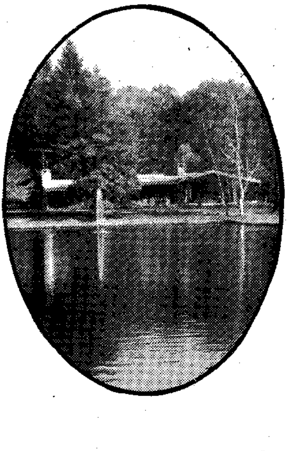

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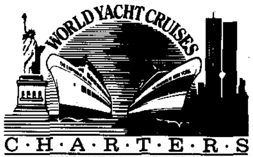

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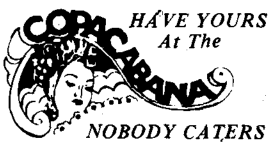

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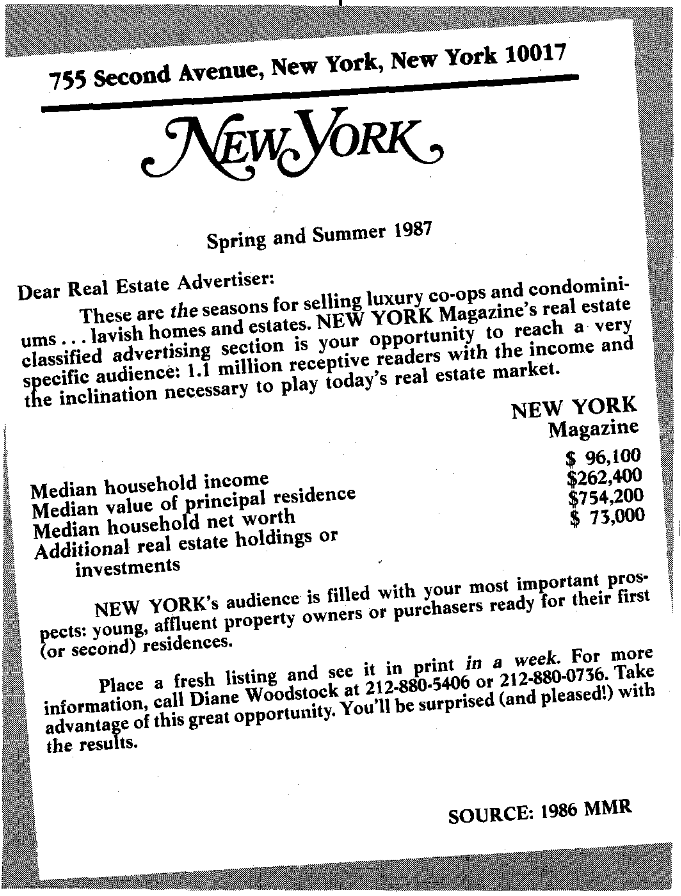

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Successful, Handsome Entertainment—Attorney, 30. Seeks very attractive, independent woman, 18-35, for fine dining, dancing, theater and exotic travel. College student or woman with children okay. Help me enjoy my penthouse Manhattan apartment and Mercedes sports car while having the time of your life. If "Lifestyles" is your favorite show, then you want to reply to this ad. Photo and phone number for reply. NYM F228.

Backpack And Pearls—Single white woman, 36. Currently trekking and working in Asia, returning early March. Requesting replies from a gentleman of humor and character. NYM P098.

Scintillating, Lovely—Professional Manhattan Jewish woman, seeks vibrant professional man: 40-50, over 5'9", nonsmoker, who cherishes the fine art of romance with marriage. NYM P240.

Intelligent, Attractive Male—Executive, sophisticated, athletic, Jewish. Looking for a mate: pretty lady, 27-34 years, petite, trim, warm, style, cultured. Photo/note, a must. NYM A540.

Handsome Doctor, 33—Seeks intelligent, pretty, non-smoking woman, who knows how to laugh. Photo. NYM P456.

Fire, Brilliance, Clarity—Businesswoman, 33, beauty. Magnetic and fun-loving. Enjoys exploration/discovery. Successful and caring. Seeks tall, intelligent, highly successful businessman, with sophistication, wit. For fun, friendship, possible romance, Note/photo/phone. NYM P397.

Successful Male, 29—Married to career, wants real thing. NYM P412.

Nordic Beauty With Brains—Seeks slim, educated gentleman, 35-45, who enjoys outdoor sports, travel and the arts. Nonsmoker. Photo/note/phone. NYM P413.

Talented Artist (Starving)—Male, 29, seeks woman to go Dutch. NYM P414.

Sensuous, Striking, Successful Woman—43, 5'8", with wonderful sense of humor and upbeat personality, seeks self-aware, successful man, 40's. NYM A512.

Great Deal—White male, 36, very successful, good-looking and warm. Seeks pretty, charming, bright, white female, 19-29, with a heart of gold, to share the joys of life. NYM W016.

I'm For You—If you are a Jewish man, 5'8"-5'11", age 35-42, attractive, sensitive, well-educated, humorous, non-smoker. I'm very attractive, petite, creative woman, loves the arts, music and laughter. Photo/note. NYM F230.

Jersey Shore Was The Place—You saw me but thought I was unapproachable - if you are: 55-65, widower, Catholic, navy-blaser, tired of friends trying to match you with someone, know some of the words to"Irish Soldier Boy", financially secure professional, seeking a woman you'd be proud to be seen with, who's also financially secure. I'm doing this on a dare, why don't you? Sometimes it's fun to be a little crazy. Note/phone/bio. NYM C321.

Prime For Valentine—Successful, attractive Jewish male, 30, great sense of humor. Enjoys dining, movies and sports, music, Jeopardy and much more. Looking for attractive, non-smoking Jewish female, 24-33, with similar interests, who is looking for lasting and loving relationship. Note/phone/photo. NYM W008.

Thoughtful, Attractive—Sexy female Wasp, never married and eager to put herself into a committed relationship that will hopefully lead to a lifelong romantic union. 5'6", 112 lbs, dark hair and eyes, athletic. Hopefully you're very successful, love the outdoors (skiing, sailing) and enjoy fine wine, food and friends - because I am and do. Can offer understanding, unquestioning support, along with a quick wit and a zest for life. Note/bio, please. NYM A507.

Look Again—You're attractive, friendly, bright, fun, together, with a sense of adventure and style, but haven't connected with the right man for friendship and sharing. This somewhat irreverent, attractive Christian guy, 36, with brains, style, energy, laugh wrinkles and a sense of humor with a bit of panache, could be the ticket. NYM W009.

Attention: Yes You!—Attractive, vivacious, bright, funny, Jewish female MD, 28, seeks Jewish professional male, 28-38, caring, responsible, never married, interested in commitment. Phone/bio. Photo, appreciated. NYM A508.

Spirited, Sensual, Sensitive—Extremely attractive NJ woman, 32, Jewish, seeks wonderful man, 30-45, for love and friendship. NYM A509.

Handsome New Yorker—6'3", healthy, somewhat wealthy and wise, seeks beauty with brains. Photo/phone. NYM A510.

Richard, David, Steven, Bob, Joel!—Come in from the cold. Super-attractive (10 plus), successful, skier, sailor, sexy Jewish funny lady. Seeks dynamic, gentle, witty, upbeat man, 38-50, to keep me warm. Fred need not apply. NYM A511.

Let's Fall In Love—Exceptionally beautiful, successful businesswoman, slim, 32, Jewish. I'm elegant, sexy, intelligent and classy. I'm also sensitive, sweet, affectionate and romantic. You are very handsome, dynamic and financially secure, Jewish man, 35-50, with a taste for the best life has to offer. Looking for a meaningful relationship leading to marriage and children. Photo, a must. NYM F231.

Warm And Attractive Woman—32, 5'4", slender, law office manager and tax professional, seeks a gentleman who has been out in the world. He takes chances. He is successful. He has scruples. His children, if he has any, are a priority. He respects his parents without being dominated by them. He is strong and respected, kind and understanding. He seeks a woman who is independent, but not fiercely so. She speaks her mind but listens intently. She has an adventurous spirit. She has no time for complacency for there is much to do and learn and see. The possibilities are endless. Your thoughtful response will be appreciated. Thank you. A513.

Brooklyn Offers Pretty—Petite, professional Jewish female, 33, who seeks handsome, educated, mature Jewish male, 30-45. Phone/photo/note. NYM A514.

Limited Time Only—This coupon entitles you to one very attractive Jewish female, 27, who is fun-loving, spontaneous and athletic. Only redeemable by professional Jewish male, 28-35, who is dynamic, adventurous and a lover of life! Bio/phone/photo. NYM W010.

Warm, Honest, Unpretentious—Wall St. professional, 26. Well-traveled, slightly bookish, enjoys literature, art, sports and sincere, sensitive female companionship. Photo/phone. NYM W011.

Successful Jewish Businessman—Young 40, divorced, 6'2", 185, very sincere; seeks attractive Jewish female, 30-40, who is sensitive and caring with a good sense of humor. Must have a serious side as well. I enjoy theater, the arts and fine dining. Hartford area but will gladly travel for the right one. Photo/phone. NYM P415.

Intense, Attractive, Creative—Male, 29, 6'1", slim, ambitious, business-minded and affectionate. Seeking woman normally shy of ads. Should be bright, humorous, involved professionally, truly pretty, well-groomed and capable of being a friend-lover. We would enjoy good conversation, fine dining, romantic evenings at home. Only replies with both note and photo will be answered. NYM W012.

Sincere, Sensitive, Successful—Businessman, 39, 6'1", 180 lbs. Attractive, athletic, good wit; widowed, with 3 children under 14. Seeks tall, educated, caring, Italian-American beauty to share life's joys and treasures. Note/phone/photo. NYM P421.

Classy Very Handsome MD—Has the right Rx. Take one serene, sweet, slim millionaire, mid 30's, Jewish, adorable, possibly habit-forming. Prescribed for one bright, loving, beautiful, sexy counterpart, 20's, non-smoker, tallish, who appreciates romance, fun and quality. Photo, necessary to fill our Rx. NYM F 232.

Cute, Generous Millionaire—Who has everything, wants to share the future with young, beautiful, slim woman, 21-25. Should be intelligent, fit, with traditional values. Photo/note/phone. NYM P416.

Woman Of Substance—Pretty ad exec, 33, sophisticated yet down-to-earth. Enjoys city and country, skiing, wine, films and literature. Seeks sincere relationship with male counterpart, 30's, who is warm, intelligent, attractive and has a sense of humor and a heart of gold. Note/photo/phone. NYM C324.

Redhead—Artist, writer, seeks soul mate, 30-45, attractive, well-educated, emotionally and financially secure, creative and cultured, for mutually enduring commitment. Bio/phone. NYM W013.

Very Handsome Jewish Professional—41, romantic, blue eyes, athletic, seeks most intelligent, attractive, dynamic woman with a PhD in humor, hugging and fireplace. Photo, a must. NYM P417.

Halt—Me: female, white, 44, 5'6", emotionally available, vivacious, athletic, professional, healthy. Goal: matrimony. You: my equal (only taller). It works if we work it! NYM A515.

Intelligent Professional Woman—From Bergen County, 38. Seeks intelligent professional man, 38-48, whose interests may include, sailing, tennis, backgammon or duplicate bridge. If you have a good sense of humor, a gusto for life, and can understand and appreciate my closeness to my kids and involvement with my career, then I'm sure we would enjoy meeting each other. NYM W014.

Swiss MBA Student—Male, 27, athletic, well-educated, non-smoker, versatile interests, sense of humor; seeks attractive, slim, sophisticated female. Please, letter/photo/phone. NYM A516.

Gentle, Attractive, 40's, Widow—Wants that special relationship again, travel, sailing, music, outdoors, no smokers, no form letters. Photo/bio. NYM P442.

Quiet, Sensitive, Shy—Overeducated, old-fashioned lady, 56, unencumbered, interested in esoteric and mystical matters, is looking for kindred soul, music lover or musician. NYM P418.

Pacino/Springsteen Type—28, 5'8", blue eyes, teacher, entrepreneur, triathlete. Seeks warm, romantic woman with great smile and beautiful eyes. Photo/note, appreciated. NYM P419.

Unbelievable But True—Handsome, athletic, affectionate physician, 33. Looking for attractive, bright, slightly crazy lady, 24-30. Photo/note/phone. NYM W015.

Give Me A Professional Man—37 plus, who sees commitment as risky and exciting - he's gotta have it. I'll give tenderness, passion and more. Alluring, professional green-eyed woman. NYM A517.

Very Pretty, Smart, Sexy Jewess—29, with sweet disposition and successful career, seeks compassionate, playful professional (PhD, etc.), 29-36, for laughter, love, marriage. Photo/note. NYM A518.

The Beauty of Success—A beautiful woman and a successful man go together. Handsome entrepreneur, 46, adventurous, fun-loving and considerate, seeks woman, age 25-35, to share his first class life style. Recent photo/note/phone. POB 594, FDR Station, NY, NY 10150.

Law Student/Paralegal/Standup Comic—29, has lifetime goal of marrying devout Orthodox Jewish woman and raising family. Gorgeous blond, beliefs unimportant, will do in the meantime. Photo/phone/bio. NYM P422.

Vivacious, Attractive—American woman with classy Italian flair, to share closeness and good times. Seeking macho young professional with intellect and sensitivity. Bio/photo. NYM W018.

Huggably Warm West-Sider—Hi! This cute, personable (and usually more modest) Jewish professional male with social conscience, 35, 5'8", enjoys the arts, laughter and cuddling. Seeking kindred female spirit for mutually supportive relationship. Photo, helpful. Thanks. NYM A519.

Warm, Witty, Winsome—Sensitive, self-aware, attractive, slim, young 47, 5'5", LI, Jewish female, professional, seeks bright male. Note/phone. NYM W017.

Bright, Fun-Loving, Attractive—Warmhearted woman. Seeks unattached, kindred-spirited man, 60's. NYM A520.

Strikingly Statuesque, Successful—Green-eyed female with a contagious zest for life, seeking Jewish friend/lover/partner to enhance my life. If you're over 33, tall, attractive, intelligent - eclectic interests sprinkled with a sense of humor, let's cuddle! Photo, helps. NYM A521.

Circa Mid 40's: Mint Condition—Delightful and affluent, single white male, seeks a together female best friend and, of course, lover. Person should be 34-44, enjoy tennis, sailing, skiing or golf (two of four gets bonus points). You should be genuine and sensitive around people, to complement my executive life style. Travel to unique places is an additional benefit. Your looks are important, size 6-10, with weight and height to match. Non-smoker/light drinker are important. I am only interested in potential long-term relationships and am ready to devote time to a relationship. If interested, please write a note and enclose a photo. No responses without photo. NYM A522.

Flight Attendant—Attractive, good-natured; enjoys travel, the arts, fine dining. Would like to meet man, 50's, non-smoker, easygoing, successful and willing to make commitment. Note/photo, please. NYM W023.

Passionate, Physical, Fit—Naturally pretty natural blond, 38, intellectual by upbringing, seeks man with quiet dignity but smoldering eyes for marriage but not kids. I work long hours weekdays - so should you - but have weekends free for close, intimate, monogamous relationship. You should be successful, self-assured, very intelligent, positive, non-smoker, no pets (my allergies). Recent photo, a must. NYM A523.

Handsome, Intelligent Male—31, seeks gorgeous female. I love classical music, reading, fine dining, working out, outdoors. Note/photo/phone. NYM A524.

Lovely, Lively Libra—Sexy, vivacious, petite, dark, 37. Executive by day, temptress by night. You: content, not in therapy, successful, giving, honest, 32-39, tall, toned, intense, terrific, who can fall in love and is not afraid to feel and experience the heights and depths in a romance with this very intense and loving Jewess. Photo will save us time. NYM P424.

Man Wanted—With snow on roof, fire in cellar, for tall, attractive gal. NYM P425.

Rags To Riches—Real estate man doubles as university professor liking medical and psychological research, and triples as handsome, athletic Jewish bachelor. Love dating lady MD's, analysts, attorneys, professors and bright, warm career ladies. Have traditional values regarding marriage, family. Hope to share many research, business and entertainment interests. Like flying, photography, sculpture, sports. Live in NJ; drive into NYC every day. Ages 27-37 okay; prefer cheerful lady who stays in good shape. I entertain generously. NYM W019.

Extremely Handsome Physician—Italian, 33, very successful, 5'10", built exceptionally well, very intelligent, great sense of humor. Enjoys boating, dining, dancing and working out regularly. Looking for a classy lady, in great shape with superior looks and who can carry on an intelligent conversation. Serious replies only. Photo/phone, please. NYM W020.

Attention Earth Woman—The Wasp from another planet has landed. Have assumed identity of Manhattan real estate developer, 6', handsome, age 33 - solar years. No luck with primitive Earth mating customs. Please write and change life as we know it. NYM P426.

Very Attractive MD—Christian, trim, athletic, fun, prominent. Seeking 32-42, NY/NJ female, 5'5"-5'8", very attractive, great legs and great person. Met many but not the right one. Photo. NYM W021

Match Point—Upper west side; attractive, sparkling, warm, cultured, athletic female professional. Seeks special male, 30-45, who is athletic, has charm and wit, is good-looking, successful and enjoys the arts for set point. Ultimate goal: long-term relationship. Photo. NYM W022.

Damsel In Distress—Very pretty, independent Jewish female, 26, with varied interests in real estate, theater and sports, wishes to meet attractive, successful knight in shining armor. NYM A526.

Successful Male Professional—38, 5'6", tennis nut, seeks athletic female for possible relationship. I enjoy movies, blues, folk dancing, theater, backgammon and science fiction. Note/phone. NYM A525.

Outrageous, Sexy, Model Type—29, 5'9", professional female, seeks Jewish male, 28-37, 6' plus, who desires an intelligent and romantic female for lasting relationship. Photo, essential. NYM W024.

Blueprint For Romance—Handsome interior architect, residing in small CT coastal town, to construct 'award-winning' relationship with highly attractive, trim lady, 24-34. Photo/phone/bio (a must) to: NYM P427.

Handsome Italian-American Executive—43, tall, thin, intelligent, elegant yet earthy and very together. I seek a companion for an exciting, romantic, fun-filled and sincere relationship. She should be slim, bright and beautiful, 28-39, without children, and possess a true sense of honesty, class and wit. Photo/home phone, please. NYM A527.

Seeking Sensual Woman—Who is intelligent, attractive, happy, for this, 30, sensitive, wealthy man who will love you, travel with you, share his toys and be there. Please reply. Photo. NYM A528.

Attractive Female Attorney, Jewish, 24—Looking for Jewish mensch, 25-30. I am no galavanter. Interested in sharing the simple things in life. Send photo. NYM P428.

Cultured, Educated, Intelligent—West European, Jewish, very handsome, 47, 5'9", 140, just divorced, loves walks, beaches, opera, concerts. Seeks beautiful, classy lady - only one - 35-42, above 5'5", without depending children interested in family life. Photo/phone. NYM P429.

Cute, Petite Jewish Female—32, professional. Wishes to meet man rich in intelligence, warmth, sincerity. Phone. P430.

Still Missing You—Male, 34, secure, funny, cute, athletic exec. Missing a slim, beautiful, witty gal, 25-35. Photo/phone. NYM A529.

Hi There Sports Fans!—Sportscaster, 30, 5'8", good-looking and fun-loving. Seeks very lively, loving, pretty, marriage-minded non-smoker. Photo. NYM P431.

Sophisticated Lady Lawyer—Petite, pretty, Seven Sister grad, 33. Enjoys jogging, skiing, movies and music. Seeks affectionate, charming, stable, successful, healthy man with similar interests. Sense of humor a plus. Photo/note. NYM A530

Energetic, Attractive Lady—33, 5'7", looking for a witty, attractive, unpretentious man to share same interests in sports, photography, camping or quiet Sundays watching football. NYM A531.

Tender Loving Care—Tall, dark and handsome actor/model/entrepreneur, 35. Seeks unassuming, truly attractive lady, 23-33, in an adventurous search for the meaning of life. Photo, must. NYM P432

Ex-Ford Model—Now business exec, 29, warm, Christian, seeks Manhattan man, tall, athletic, 30-40, financially secure, sensitive, family-minded. NYM A532.

Total Woman—45, 5'6" - stunning, sensitive, sensual, sincere, non-smoker. Seeks intelligent, caring man to share interests/self. NYM P433.

Stand By Me—Tall, handsome exec, 33, seeks pretty NY/NJ female professional, 24-30. Photo/note. NYM W035.

And We Deliver—This 1987 version is an upper west side man, 40, 6'2", 210, Wasp, educated, self-employed, positive, liberated, activist, sardonic, financially secure, athletic and a smoker. To place your no-obligation order, send photo/note/phone, and be between 30-40, attractive with the inner glow of creativity, professional in style, comfortable in sweats and heels, enthusiastic about life. Remember, the quality goes in before the name goes on. NYM C330.

European-Born Professional—Jewish (you need not be), 38, with artistic bent, genuine, sensitive, sophisticated with good looks, passionate about the arts and nature. In search of a spirited, pretty and inspired woman who believes in friendship and love. NYM P434.

Tall Blond Beauty—Finance VP, 30. Wants tall, handsome, fit male exec with money and style, for romance. Photo/proof of wit. NYM P435.

Lovely, Warmhearted, Fun-loving—Lady, early 40's, never tried an ad before. Seeks a warmhearted, fun-loving fellow, 40's on, to share companionship. Could he be you? Photo, a plus. NYM P436.

Limited Time Only—Attorney, 30, Jeff Bridges looks, charismatic, huggable. Dedicated to career yet committed to family, friends and play. Seeks woman, 23-30, who is athletic, educated, rambunctious and ready to fall in love. Photo, a must. NYM A534.

Handsome Jewish Attorney—39, sound mind and body. Seeks bright, curvy, exotic lady, 25-39. Photo/note. NYM C332.

Fly With Me—Attractive, professional, single Jewish male, 30. Enjoys flying, scuba, skiing and relaxation. Seeking that special Jewish girl (if she is out there?) to share a lot of fun, caring and warmth. Send a cute photo and note. NYM P437

Beautiful Antique Appraiser—Slim, successful, 42, 5'6". Seeking educated, successful, sensitive, tall man, 50 plus, for meaningful relationship. NYM P438.

Bright, Independent Woman—45, seeks mature Jewish man, early to mid 50's, for caring, fun relationship. NYM W025.

My Eyes Will Captivate You—My mind will intrigue you, my body will entice you, my humor will delight you. I am a slim, 5'7", 36, pretty black woman. Seeking a man, 36-48, who is successful and possessive, a passion for love and life. Photo, a plus/phone/note. NYM W026.

Fun-Loving, Sincere, Straightforward—Female, 26, 5'11". Loves include 60's music, dining out, theater and skiing. Seeks emotionally stable male, 5'11" plus, 28-40, for relationship. Non-smoker. Photo and phone. NYM P439.

I Will If You Will—Stunning, dynamite, sensual, fun-loving, intelligent, self-sufficient Jewish lady, seeks male counterpart, 40-50. I love success, power, energy, graying hair, Jewish 'Dex' type. Serious replies only. Recent photo/note/phone. NYM W027.

Endangered Species—(Handsome Jewish attorney, 28, sincere, athletic, playful, fun, passionate)...due to shortage of similar good-natured damsels. NYM W045.

STRICTLY PERSONALS

Successful Wall Street Broker—48, slender, 5'7", Jewish male, never married. Seeking slender, non-smoking female, 32-40, 5'3" and over, never married, to enjoy company, toward meaningful relationship. Likes conversation, dining and movies etc. Photo/phone. NYM C333.

Exceptional, Handsome Professional—33, 5'10", slim, athletic, warm, witty, charming, smart, down-to-earth with a great sense of humor. Seeks same in gorgeous Jewish female, 22-32. Send note/photo, required. NYM C334.

Stunning, 'Found Herself'—Speech therapist, seeks ethical man, 37 plus, to live, love, laugh with in/outdoors. NYM W028

Widowed, Successful Male—51, 5'9", 155, Jewish, attractive, kind, sensitive. Seeking counterpart to share in tennis, golf, travel, boating, movies, theater, museums, music and dancing. NYM C335.

Wall St. Exec—Single Japanese-American male, 30's, attractive, fit. Interests include travel, music, creativity, languages. Seeks warm, attractive, single female, 30 plus or minus, with compatible interests. Note/phone. Photo, appreciated. NYM W029.

Wanted: Dark-Haired, Dark-Eyed Man—28-35, good physique, intelligent, quick wit, strong, confident, good communicator, varied interests, traditional values. I am pretty, easy smile, good figure, blue eyes, blond hair, 5'3", shy, tender, bright, open, honest, secure and uninhibited. Note/phone/recent photo, appreciated. NYM P440.

Nothing Succeeds Like Success—Are you looking for a woman with high moral character, who is successful and high-spirited, whose beauty, background and versatility intimidates some and inspires others? I am the epitome of the phrase 'Black and Beautiful'. The 'right man' is successful, an entrepreneur, 5'11" plus, athletic, non-smoking, with high self-esteem and an air of excitement about his life. He is 32-45, and looking for a serious quality relationship. Race unimportant. Send photo/phone/note. NYM C336.

Attractive Woman Writer—Young in spirit, 50's. Looking for intelligent, warm-hearted companion with wide-ranging interests. NYM C337.

Detoured By Divorce—LI lady, Jewish, 35, very pretty, slim and outgoing, looking for successful, tall, trim, warm and loving man, 35-46, to speed into my life and together we'll get back on the right track. No reply without photo/note/phone. NYM A535.

An Ivory Girl—With spirit and intelligence, 29, long blond hair, blue-green eyes. Teacher, studying for doctorate in psychology. Anticipating meeting a happy man who, like me, values humor, friendship, fidelity, communication and an innocence to life; who is willing to explore interest in Ancient Oracles, music and the outdoors. NYM C338.

Handsome, Successful Entrepreneur—32, with light brown hair and greenish-blue eyes who loves the tranquility of the country as well as the excitement of the city, would like to meet a trusting, honest, good-looking, down-to-earth, athletic woman, 25-34, who would like to share a loving friendship. Photo/bio. NYM A538.

Chivalry Is Not Dead—All women desire the best in life and this 36-year-old business success with Paul Newman eyes can give it to you. If you're, 25-40, slim, petite, with a smile that will melt my heart, who enjoys four star restaurants, Broadway, dancing and romance under the stars, you can look no further. The best life can offer is waiting for you. Note/phone, a must. NYM A536.

Adorable, Funny, Female JD—38, Jewish, seeks adorable, successful male who'll appreciate her. Photo, please. NYM A537.

Heaven Can Wait—But can you, for that special someone? A handsome, charming, 30, French doctor, reaches out for that perfect match (24-34) to complete the set. Photo/note. NYM C339.

London Calling—Unique opportunity to meet good-looking, classy, wealthy, funny, bright, fit, muscular, young 36-year-old, Jewish Englishman who is also very modest. Lives in London and travels worldwide. Would love to meet attractive, sexy, sporty, educated, classy lady, 20-30, for fun and giggles and dinner in London. Photo/phone/note. NYM C340.

Attractive Smith College Grad—43, in love with people and life, seeks open-hearted man (Christian, unmarried, under 55) to play for keeps. I'm a pro writer; love books, skiing, biking, tennis; am joyful, loyal, basically unspoiled. Are you a well-educated, accomplished man who is amusing, values integrity, family ties; truly wants one special woman? Let's get together! Your kids, a plus. NYM P441.

Self-Made, Very Successful—36-year-old, Jewish businessman, desires love, marriage and children with young, sweet, sexy Jewish woman. I'm 5'7", slim, handsome, fit; have a quiet, friendly style, don't smoke or drink and I'd trade in a sack of mail for one special letter (with photo). NYM A539.

Lovable Jewish Professional—Knockout figure, lovely face, 5'6", 44. Seeks established Jewish gent, 50 plus. NYM C341.

Articulate Upper East-Sider—Professional white male, 56, 5'8", 158 lbs, NYC marathoner, wants to meet classy, pretty lady, 36-45. Photo/phone. NYM P443.

Extremely Handsome Professional—Male, 28, athletic, Jewish, affectionate, warm, honest, very sensuous. Seeks non-smoker, bright, sincere, slim, 5'6" plus, beautiful, sexy lady for passionate, romantic, serious relationship. NYM P444.

Art, Books, Dancing—Young 60's, attractive, seeks mensch, over 5'8". NYM A541

Jewish Male MD—Good-looking, 29, 5'10". Likes sports, music, vacations and good times. Seeks slim, pretty Jewish female, non-smoker, who is tired of bar scene. Photo/phone. NYM C343.

The French Foreign Legion—Or a monastery? I need an intelligent, slim, non-smoking young lady to help me choose. I am 27, live and work in NJ, 6', 170 lbs. Help me decide or maybe you can offer me a better choice. NYM A545.

Dynamic, Caring Woman—33, enjoys the arts, country life and city living. Desires a secure, adventurous and athletic Jewish male, 35-45, who is not afraid of Cupid's arrows. Note/photo. NYM W039

The Right Stuff—On the road less traveled. Handsome, 34, 5'10", very fit, muscular, earthy eye doctor. Loves romance, outdoors, running, museums and music. Seeks best friend/lover, who is beautiful inside and out, happy, giving, sense of humor, receptive and independent (non-smoker). We can explore and share city, country, travel and everything life and love has to offer. It's your move - you won't be disappointed. Note/photo for response. Thanks for listening. NYM C344.

British Male, 35—Relatively new to NYC area, well-rounded education and extensively traveled, successful, with an impish sense of humor and varied interests. Needs a female counterpart to share a serious relationship: preferably 25-35, attractive, intelligent, professional type. Manhattan or close to. Letter/phone/photo, please. NYM P445.

Sexy Divorcee With Brains—Looking for warm, bright, non-smoking, unmarried male, 40-55, to share with. NYM P446.

Attractive, 27, 5'7"—Jewish female, seeks Jewish male to share skiing, outdoors, dancing and candlelight dinners. NYM C345.

Attractive Articulate—But rather shy, CT lady. Seeks male companion, 50-60, for dinner, walks, travel and fun. NYM C346

Attractive Professional Woman—50ish, interested in hiking, travel, movies, books, dancing. Seeking male, similar interests. Photo/note, please. NYM A542.

Attorney, 41—Seeks female kindred spirit with a sense of whimsy, a hint of mystery and a touch of the sentimental. NYM P447.

Happy NJ Protestant Male—Blue eyes, brown hair, 36, 6', 180 lbs, very good-looking, eclectic tastes. Seeks female friend to share skiing, bicycling, real estate dreams and romance. NYM P448.

This Is Tough—But here goes: early thirties, ex-attorney (now having fun), good-looking, bright, funny, easygoing. Seeks attractive woman, 20-32, with creative spirit, who finds it as tough to reply to this ad as it was to compose. Photo, appreciated. NYM W030.

Cute Jersey Guy—Looking for his cute Jersey or Manhattan gal. I'm 33, 5'10", 160 lbs. I seek loving and committed relationship with non-smoking, in-shape woman. Note/photo, for reply. NYM P449.

Enter Laughing—Witty iconoclast, seeks 40ish man for trivial pursuits (tennis, dancing, film...tennis). NYM W031.

Tall, Cute, Successful—Incredibly huggable stockbroker, 35, lean, fit and interested in sports, jazz and dance. Seeks relationship with classy, perceptive, warm, fit, secure, sane lady, 28-38, with great legs. Photo. NYM P450.

Warm, Bright, Friendly—30, 6', male, likes sports, dining out, exercise, TV. Wishes to meet attractive, caring, successful female, 21-30. NYM W032.

The Real Thing—Starts with friendship and grows from there. Attractive, well-built, successful, humorous man with soulful eyes, seeks Westchester/Fairfield County woman, 25 to 34, with same qualities. Photo/note/phone. NYM A550.

Handsome 33-Year-Old—Business-minded pharmacist, who is spontaneous, sexy, enjoys people, likes the outdoors and quiet evenings. Is looking for an attractive, romantic, loyal woman. Note/photo. NYM C347.

Good-Looking Judge—5'10", slim and athletic, enjoys music and the arts. Seeks slim, attractive Jewish woman, 35-42. Note/phone/photo. NYM P452.

Meet Mister Unique—CEO, 52, successful, dynamic gentleman. Seeks beautiful, trim, 35-45, charming, classy Christian lady. Bio/photo, a must. NYM W033.

Very Bright, High Strung—Hardworking woman, 38, with 60's/suburban/Protestant roots, hoping to find good man (horse sense, humor, healthy appetites) to share sunshine, boating and (second) happy commitment. NYM A543.

Attractive, Arts-Loving Man—Seeks bright, sexy Christian woman, 35-45. Photo, please, for reply. NYM W034.

Springsteen Fan—Good-looking, very successful, born-to-run male, 30, has a hungry heart for a very pretty, sexy, fun woman, 22-28, who's looking for spirits in the night and glory days. Must be born in the USA. Photo, preferred. NYM A544.

Take A Chance—Attractive, successful male, 28, 6', athletic, who enjoys NYC, movies, beach, skiing, great cook. Would enjoy meeting an intelligent, attractive female, 25-30, with a sense of adventure and humor. Note/photo, please. Will return. NYM W036.

Lovely, Warm, Creative—Intelligent, slim Jewish woman, therapist, 32, 5'3". Seeks smart, affectionate, stable man for lasting friendship. NYM W037.

Wanted: A Man For All Seasons—Me: single Jewish female. You: friendly, fun, 50 plus. Note/phone. NYM W038.

Beautiful Brunette Businesswoman—Elegant, atypical Wasp, late 30's, seeks male counterpart with substance and style. Bio/phone. NYM C349.

Attractive, Energetic—Professional American woman, owning a penthouse apartment on exclusive Cable Beach, Nassau, Bahamas. Would like to share life styles with compatible gentleman owning similar accommodations in Manhattan. A very young 50; interests include theater and the arts, travel, dancing and reading. Please write to: POB SS-5809, Nassau, Bahamas.

Jersey Shore Lady—Very attractive, slim, witty, 33, Jewish. Transplanted Manhattanite who enjoys the outdoors and laughter. Seeks male counterpart, 30-40. Photo/note. P454.

Uncommonly Modest Male—Handsome, sensitive, highly successful PhD, young 36, trim and athletic. Seeking pretty, energetic and professional female, 24-35. Photo, essential. NYM C350.

Herpes—Otherwise Fine Health. Divorced white female, 40, attractive, athletic, seeking tall male, 5'9" and over, high on life, successful, traveled, personality plus. POB 157, Syosset, NY 11791.

Nice Jewish NJ Girl—28, attractive professional. Seeks handsome, Jewish professional man. Photo/note. NYM C365.

Vivacious Jewish Woman—38 (honest!), Long Island professor, in NYC weekly. Divorced (not recently), no kids, slender, attractive, happy, intelligent. Loves the arts, laughter, travel, the outdoors. Enjoys elegance, but not a princess. Please write if you are a suitable, stable, loving man, 35-50. NYM C351.

Lovely, Leggy Lady, 5'11"—MBA/JD, strikingly pretty, warm, witty and well-exercised. Seeks single white male counterpart, 6' plus, 32 plus, who would like to see eye to eye with a gorgeous fun-loving female. Photo/note. NYM W040.

Attractive, Intelligent, Cheerful—Music, theater and fun-loving woman who knows how to take care of herself as well as her home, would like to meet gentleman, 50-60, with similar interests. NYM C352.

Haven't I Met You Before?—Warm, generous, intelligent man, mid 30's-40's, witty, worldly, creative, sought by beautiful, vibrant, adventurous, athletic art director for lasting relationship. Note/photo. NYM W041.

Affectionate, Generous, Romantic—Young mid-40ish male, financially independent, Jewish, 5'10", medium build, brown curly hair, handsome, sensitive, and upbeat, president/owner of corporation, living out of state, enjoys travel, concerts, sports, owns condo in Florida and Barbados. Seeking lady companion who is affectionate, intimate, considerate, intelligent, physically attractive, preferably blond, Jewish, 25-40. If you wish to share in a happy and meaningful relationship and the good life, please send photo and note. NYM W042.

Light-Haired, Spirited, Slim—37, kind woman. I enjoy music, NYC, books, Mets, laughter and the company of a stable, thoughtful man, 34-43, for a caring relationship. NYM C354.

NJ Physician—30's, good-looking, tall, considerate. Seeks a bright, warm woman of Italian background, accomplished and successful in her own right, who enjoys life, for a great relationship, commitment and marriage. Photo/letter, a must please. NYM C355.

Ex-Nun, 44—5'4", happy, college grad. Seek Irish-American man who likes Irish culture, for marriage. Phone. NYM P457

Sincere, Sensitive, Nice-Looking—26, Jewish, 5'6", male college grad, good dresser, successful Manhattanite. Knows how to treat a lady, loves animals and enjoys skiing, boating, theater, dining and vacationing. Seeking petite, well-manicured, compatible lady to love and share the better things in life. Not interested in drugs or game-players. Current picture, if available, will be appreciated. Prompt reply. NYM A548.

Youthful Mind And Body—Good-looking, informal, intelligent, successful businessman, 39. Seeks kind, petite, affectionate female with sense of humor. Photo, please. NYM C358.

True Aquarian Valentine—Intelligent, attractive, gregarious, non-smoker. Classical music-lover, traveler, Francophile. Involved in stimulating endeavors, tennis too. Seeking warm, caring Jewish man, 56-69. Financially and emotionally secure, as I am. Note/phone. NYM P459.

100% Pure Female—Looking for a very successful, optimistic, never married Jewish male, 30-40's, to lavish me with affection. Photo, a must. NYM C359.

Attractive Non-Princess—Seeks non-prince (35-50). Note/phone. NYM A549.

Western CT—Attractive and gentle businessman, 32. Sometimes sends flowers for no reason at all. Seeks female friend with warmth and wit. Send charming note. NYM C360.

Classy, Cultured, Sexy—Slim, 5'2", bright, attractive, romantic, interesting, successful lady. If you're 35-50 and that special man interested in sharing concerts, opera, ballet, sports, travel and champagne we should meet. Note/photo, appreciated. NYM P460.

Good-Looking, Successful CPA—Tax accountant, Jewish, 29, 5'11", sensitive, sense of humor. Seeking really cute, very bright, very spunky female, 25-30, for a relationship based on mutual love, affection, fun, honesty and respect. Note/phone/photo, please. NYM C357.

Special Lady—European, beautiful, mid thirties, dark-blond, blue-eyed, slim, sophisticated, artistic, sensitive, many interests. Seeks soul mate, 30-50, above 5'9", Bio/photo, please. NYM C361.

Merger—Sought by romantic, humorous, intelligent woman, 38, with man of 'blue chip" calibre. Photo/phone. NYM A553.

Emerald-Eyed Enchantress—Pretty, slim, bright, romantic, sensuous blond, seeks Jewish knight, 33-42. Photo. NYM A554.

Tournament Bridge Player—Bids one heart. Stunning, elegant, 5'6", blond, 40's, who can speak in complete sentences, if necessary, seeks partner. Bridge, optional. Class and style are not. Photos, only if a plus. NYM W043.

A Princess Wanted!!!—By a mensch, 34, professional, attractive, educated. Photo, please. POB 1407, NYC 10156.

What Is Success Without Fun?—6', 33, athletic male Wasp, searching for classy but not pretentious lady. I'm a man of many interests and passions; you must be willing to explore them. Non-smoker, not kinky, no drugs - open to anything else. Note/phone/photo, nice. NYM W044.

Are You An Intelligent Woman?—40's, good-looking, financially independent, who likes to travel and enjoys theater, movies, friends, cozy weekends and an interesting, attractive man; somewhat older than you, slim, 5'10", lively and full of energy? I am a successful professional man, 60's, youthful and caring disposition. Divorced, self-reliant, live on North Shore. photo, please. NYM C364.

Dutchess County—Retired executive, affluent, attractive, tall, slim, youthful 55; educated, traveled, warm, witty, sensitive. Into estate living, city culture. Seeks elegant, slim lady suburbanite, to 45, for romantic relationship. Phone/photo, please. NYM P458.

Kentucky Derby Candi-Date—High-spirited thoroughbred lady, stabled in Manhattan, looking for eligible front-running classic winner, to share Blue Grass galas/race in May. If you are 40 plus, fit and can go the distance, enter now. Note/phone/photo, please. NYM C356.

Chinese-American Female—26, seeks same male, 26-34, educated, sincere, secure. Note/photo. NYM A547.

Gotham Entrepreneur—41, 5'10", 185. Seeks non-smoking, cerebral female, 30ish, tall, beautiful. Phone. NYM P455.

Jewish Esquire—29, 5'7". Seeks never-married, educated, career lady to share fun, spring and each other. NYM P451.

Are You Seeking—A very pretty, Sabbath-observant, Jewish female professional who enjoys culinary and cultural activities? If you are educated, 50-64, I'd love to meet you. NYM A552.

Blue-Eyed, Fun-Loving Big Man—28. Looking to meet beautiful and romantic white woman, 25-32, for serious relationship. If you enjoy dining in Manhattan and bowling in Queens, we will be great together. Phone/photo and personal reply, please. NYM C362.

Very Attractive, Warm, Creative—Brunette, 29, 5'9", shapely, Jewish. Seeks honest, tall, good-looking, successful, non-smoking male for lasting relationship. Note/photo/phone. NYM C363.

Take Me Home To Mother—Financially secure, attractive, slim Jewish male, 39, 6'1", looking for stable, long-term relationship with attractive, communicative, down-to-earth female, 30-37, who loves Streisand and quiet, lazy Sundays. Note/photo/phone. NYM A551.

Raven-Haired Beauty—31, dynamic, highly successful exec. Seeks handsome Christian male, 30's, for lifetime of fun and romance. Photo, please. NYM P453.

Enchanting Asian-American—33, tall, slender. Wonderful mid-west personality and values not fully compromised by Harvard MBA and NYC. Seeks tall, slim overachiever, 30's, now ready to share fun, folly and family. Thoughtful note, appreciated. NYM P462.

Absolutely Adorable—Big blue eyes, petite, 31, Jewish. Looking for that champion man. He's 28-38, smart, sweet, spirited and makes me laugh. Photo/note, will exchange. NYM C367.

ANNOUNCEMENTS

Femme With White Mercedes—Meet the red 928 at Sign Of The Dove, Friday evening, 2/27 or contact: NYM P461.

STRICTLY PERSONALS COUPON

Name ____________________

Street Address ____________________

City __________ **State** __________ **Zip** __________

Home Phone (for our records only) ____________________

Payment: Check _____ **M.O.** _____ **MasterCard** _____ **Visa** _____ **AmEx** _____ **Card Number** __________

Exp. Date __________ **Signature** ____________________

Ad copy: ____________________

Use the coupon above or call (212) 880-0732. Rate is $27 per line, two-line minimum. Add $15 for NYM box number. Mail to: Attention Strictly Personals, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 583

BY MARY ANN MADDEN

Kimberly Del Sotto turned from the shop window where she had been admiring an ivory bracelet and her own glorious reflection. Striding down Madison Avenue, her long, pale-blonde hair highlighted by wanton snowflakes, her oversized cashmere man's coat flapping carelessly above her handmade Joan & David boots, her Paloma earrings twinkling, she slung her Chanel bag back over one shoulder. It was snowing more heavily now, but Kimberly was oblivious to the cold as she was to the stares that followed her. "I am here," she thought, "I am here, you juicy Big Apple, and you are ripe for the biting."

It is not easy to find a man who will kill another man without asking too many questions. One look into the expressionless, greedy grey eyes of Jamaad told me I was right. We had found our killing machine.

Above, bad starts. Competitors are invited to provide the brief opening sentences of a work of fiction written with best-seller lists in mind.

Results of Competition 580, in which you were asked for samples of "Personals" ads.

Report: A few of you noted that it's difficult to satirize satire. And you make a nice little point there. A mixed bag of satire it was, too. As to style: attention getters of the wordplay, punning, or alliterative type. As to content: much sexist oinking here, both male and female. And pretension. Oh my. Typical: "I—sensitive, modest millionaire scorning today's values ... You (or "toi")—high-minded female, 20-22, gorgeous. Recent photo, portfolio, pls." Lots of that. Also: Mail from Jail. Ads from the past. Ads from the worlds of prose and poesy: Lone Ranger seeks Tonto. Tarzan seeks Jane. Others: Bluebeard, Quasimodo, Henry Higgins—all sought Stepford Wives. Further: A person's foot size seemed important. (And why, we suppose, not?) Jewish doctors and princesses sought each other or someone else entirely. And the love that dares not speak its name spoke here and often. What the hell. I have to go and rest now. Hoping you the same.

First Prizes of two-year subscriptions to "New York" to:

No Responses—To your personal ads? Free private tutoring in writing successful ads from attractive, bright, nonsmoking, slim Jewish professional woman, 33.

Renee Liberman, Detroit, Mich.

Shy Man, 33—

Charles Kadau, Jamaica, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

The Girl That I Marry—Will have to be as soft and as pink as a nursery. The girl I call my own will wear satins and laces and smell of cologne. Her nails will be polished, and in her hair she'll wear a gardenia, and I'll be there. 'Stead of flittin', I'll be sittin' next to her and she'll purr like a kitten. A doll I can carry, the girl that I marry must be. Love of good poetry a must.

Anthony G. Bowman,
Washington, D.C.
also prizes to: Charles Almon, Brooklyn;
Lydia Herndon, Minersville, Utah;
Suzanne Bergerac-Roth, N.Y.C.;
Carly Mary Cady, Los Angeles, Calif.

My Funny Gal In Rhyme—Is your figure less than sleek? Is your mouth a little beak? When you open it to shriek, are you tart?...

Norman F. Wesley, Pittsburgh, Pa.

And Honorable Mention to:

Graphologist—Seeks ideal wife. Send handwritten letter to ...

Peter Nagourney, Detroit, Mich.

Beautiful, I'm Not—But if you're a cosmetic surgeon ... create something we'll both be proud of. No need to send your photo, I'll send mine.

Anne Scott, Solon, Ohio

Stoat-Farm Owner—Needs winsome lass to share rustic life. No druggies, kinks, nags, crybabies, spoilsports, hookers need apply.

Tom Morrow, N.Y.C.

Shallow, Insensitive Man—Seeks totally uncaring woman for meaningful relationship.

Joseph Meyerson, Bronx

Psychic Uber-Mensch—Seeks fey, thirtyish Aries with lethal cheekbones. What labyrinthian coils we shall weave. I know you are out there. Phone/photo redundant.

Alec Billyou, Bronxville, N.Y.

Brecht, Chekhov, Jung—You're unimpressed and too, too, clever. Let's laugh at them and not with them, together. If only for the smug byplay. Glib note/retouched photo.

Jean Beaulieu, Wellesley, Mass.

Unpretentitious Manhattan Male—38, extremely attractive, athletic (squash), sophisticated professional; into Cajun cuisine, Woody Allen films, the Milk Bar, SoHo on Saturdays. Seeks non-trendy female, 20s, tall, slim, chic, model type to share mimosas, croissants, and Sunday Times brunch. Chez moi. Photo a must.

L. Dones, N.Y.C.

"I'm Nobody"—Who are you? Are you nobody, too? Shy, unpublished poetess seeks gentleman for correspondence, maybe more.

Jim-Bob Williams, N.Y.C.
sp. ment.: Bill Allen, Saratoga Springs, N.Y.

Gorgeous Psychologist—(Heather Locklear look-alike) Radcliffe grad looking for the animus of my dreams. Intelligent, caring, and *extremely* sensitive. (Trust me with your angst and your dreams.) No fatties, please.

Tom Martin, Brookline, Mass.

Do You Love Kahlil Gibran?—Are you defiantly middlebrow? Are you willing to be guided by the precepts of Pat Robertson? Do you tingle to the marches of Sousa? Then perhaps we were meant for each other. We could share our book-club subscriptions, maybe more. Phone/photo.

O. M. Neshamkin, M.D., N.Y.C.

Human Beings Alive—I love you, whoever you are, you do not know me, I do not know you, we have not met—yet. But we will—soon. Please enclose $10 in love message to defray cost of handling.

Eric C. Atwell, Flushing, N.Y.

Man Of Very Few Words—Wants woman. Needs woman.

Judith I. Kraft, Brooklyn

Former Jeopardy Contestant—Male mid-30s seeks intelligent female 25-30, interested in kings and queens, potent potable, TV trivia, state capitals, ten-letter words, and actors and their roles.

Carl Wolfson, New Orleans, La.
sp. ment.: Linda A. Kaplan, Bronx

I'm Urbane—Witty, Judeo-Christian, and full of myself. Actually, I'm not, but now that I have your attention, let me say that I'm a nice guy looking fir a nice gal 25-35, with inner beauty. Photo, please.

Edmund Conti, Summit, N.J.

Male, 36—Often mistaken for young Belmondo, straight, athletic, Ivy League professional with CPW penthouse (park views), Caneel Bay condo, Mercedes, seeks woman, 25-35, to share his life and love. Satan worship a plus.

Larry Laiken, N.Y.C.

I—Sort of elf/puckish, sort of polymath, sort of rich, sort of thirty, sort of attractive, and out of sorts because I'm sort of single. You—a woman who is looking for my sort. Please list degrees, awards, phone.

Henry Morgan, N.Y.C.

Tenured And Tonsured—Abelard calling like-minded Heloise. You're a windswept, adenoidal rustic, into dulcimers and Parcheesi. Call me, do. No chimeras.
Rick Everett, Tarrytown, N.Y.

You're—Not precisely what I had in mind, but *I'm:* allegedly attractive (William Kunstler look-alike) and a lawyer. Willing to settle and close before year's end for tax reasons. Make offer. Principals only.
Linda Labrise, Howard Beach, N.Y.
sp. mention: J. M. Tribelli, N.Y.C.

I'm A Karma-Laden Scorpio—Female who's looking for an impressionable Piscean male to share some deep, merging experiences. We might pay off past-life transgressions exploring Baudelaire, sex, death, and other eighth-house matters. Queens resident preferred.
Joan Perry, N.Y.C.

Little Old Lady—Would appreciate large old man—affable, intelligent—not for walks in the moonlight, basking in the Hamptons, or torrid romance, but for help in hard-to-reach house chores, occasional chauffeuring, pleasant candlelit dinners—just plain old-fashioned companionship for two younger-than-springtime folk.
Ethel Grand, Yonkers, N.Y.

Trolls—Wanted, 100–150. Photo, phone please.
Ed Stone, Great Neck, N.Y.
similarly: Robert McLain, Morgantown, N.J.

Do You Hug Your Father?—If you are a man who is not afraid to tell another man you love him, if you weep freely at old movies, then you love and accept yourself and are free to love another. I am a peaceful mid-30s woman who has spent years learning that real men cry, and I would like to cry and laugh with you. Let's not be afraid to share ourselves and forge wonderful discoveries in the terrain of the soul. Photo if you wish.
M. I. Weissberg, Watertown, Mass.

Xenophobic—Misogynist seeks social experimentrix to confirm worst fears.
Paul Bader, N.Y.C.

If You're Fat—Over 25, have children or are tied to your career, forget it. If you're none of the above and looking for fun and games with a 40-ish stud fond of the finer things in life (gin, ginseng, and singing in the shower a deal), send photo to . . .
Anne Elliott, Los Angeles, Calif.

Into Pork Bellies—And Pixie Dust? Pinstripe Peter Pan desires option on Wall Street Wendy—please sew my shadow back on! Then we'll think happy thoughts (arbitrage, futures, greenmail) and soar to our no-load Never-Never Land of Love. Clap your hands if you believe in mergers.
Craig Allinder, Big Fork, Mont.

Good-Looking—With a sardonic smile; I love long walks on the beach and fires. Young at heart and looking for the same but will take young in age too. Ha ha. Photo and home number or address.
Louise Y. Garofalo, Bronx

BDM—38, M.D., D.D.M., D.D.S., C.P.A., B.P.O.E. seeks SBF, B.A., Ph.D., R.N., for L. and M. RSVP.
Rushton H. Potts, Brooklyn

I'm Paying—A lot for this ad, and I don't want to hear from any of you losers out there . . .
Barbara Allen, Kings Point, N.Y.

Oenophile—And poet/Seeks perfect lover/ For port to Moët/And romantic sediments.
Lance Eisenberg, Maxwell AFB, Ala.

Fascinating Beautiful Tigress—Looking for today sort of guy who knows what Piaget, Vuitton, and Fino, Fino are. As you can see, I'm not a low-bid-type person. If you've got a few dollars and a little class, I'm yours. Age no factor. No phonies.
Bob Burke, Scranton, Pa.

Exceptional?—So who's exceptional? If I were exceptional, would I be placing this ad? I'm just a nice ordinary Jewish girl in her early 30s from Kew Gardens (you were expecting maybe Great Neck?). If you're a nice Jewish (please, my mother is still alive) boy, write. Don't spend the money on photos. I already know what you look like.
Jay McDonnell, N.Y.C.

Plain, Vegetarian Woman—I am a nice, settled divorced man looking for someone new to love. She must like Rambo movies, bowling, and have driver's license for taking my six children to the orthodontist and group therapy. No smokers, drinkers, or jai-alai fans. Phone/recent unretouched photo.
Seymour Steinhardt, Little Falls, N.J.

Library Person—With love of junk mail. . . . Serious replies only.
Thomas F. Schweitzer, Queens Village, N.Y.

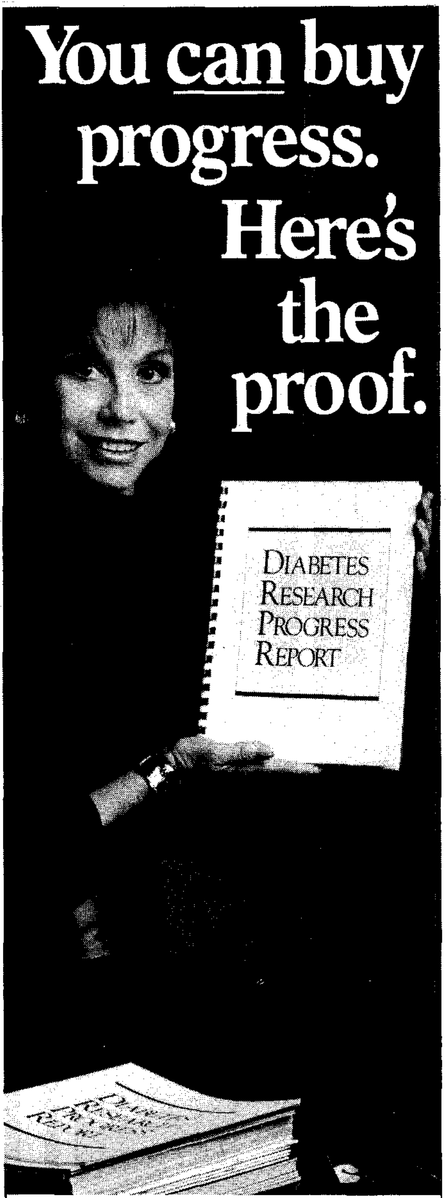
Lonely?—Let Country Connexions help you. Meet single people throughout rural America. City types need not apply. Confidential.
Elizabeth English, Boulder, Col.

Rad Grad—Seeks mod bod to add yin skin to mad pad.
Barbara C. Webb, Palm City, Fla.

I Am A Three-Year-Old—Male Siamese with classic markings. My master is a 33-year-old divorced writer. I am seeking a 1–4-year-old female Siamese who loves Tender Vittles and "The King and I."
Peri Crystal, Scarsdale, N.Y.
sp. ment.: M. J. Nottage, Cleveland Heights, Ohio;
Rover Steinbrocker, Los Angeles, Calif.

N.Y. Mag Competition Winner—Seeks easily impressed woman with punnable name. I will write you sonnets in the style of a well-known poet. I will woo with typical lines from a movie romance. Postcards only, please.
Anthony Gray, Closter, N.J.
similarly: Richard Spitz, N.Y.C.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 583, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by February 27. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 23 issue. Out-of-town postmarks are given three days' grace.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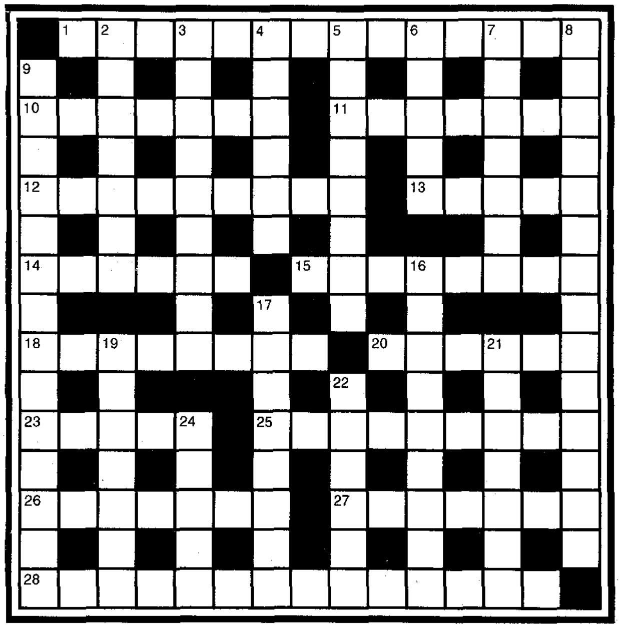
Send to: Mary Tyler Moore
JUVENILE DIABETES FOUNDATION INTERNATIONAL
60 Madison Avenue
New York, NY 10010-1550

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Figures shaped using bars in the gymn and overhead weights. (14)
10 Emerging from the arena without a cheer. (7)
11 Double bearing flower without—or within. (7)
12 By which and for which men were press-ganged. (4, 5)
13 Bore before silver is inlaid. (5)
14 Six-footer has joined the faction. (6)
15 Fits back at angle fairly difficult to adjust. (8)
18 When delivered at Lords, is medical attention called for? (3-5)
20 All go touring around Belgium then around the world. (6)
23 Reached maturity last year? (5)
25 River and wood, a local attraction. (4-5)
26 The lay I rendered badly is a minor gem. (7)
27 Horse moved quickly back inside to get to where the feed is kept. (7)
28 Tried in court on failure of second presentation. (2-12)



DOWN

2 A liar is holding a couple of articles on top. (7)
3 Using this ingenious stratagem, raw beginner appears as a skilled craftsman. (9)
4 Frolic around a Northern city. (6)
5 Leaves, bound for the diva's study. (8)
6 The key to sexual attachment is a handy sheath. (5)
7 Is a gas a possible cause of that stabbing pain? (7)
8 For periods of relaxation in the sun, adder lies cushioned on leaves. (6, 8)
9 Jumper the king is holding for the window cleaner. (7, 7)
16 At top rate, no more room second row from the end. (4, 5)
17 Diagnose trouble here in South America. (3, 5)
19 String held by our friend over the water to get fish. (7)
21 Swagger, getting congratulations about the present. (7)
22 This palm can be plaited to make two rugs. (3-3)
24 Torsion found in play of pontoon. (5)

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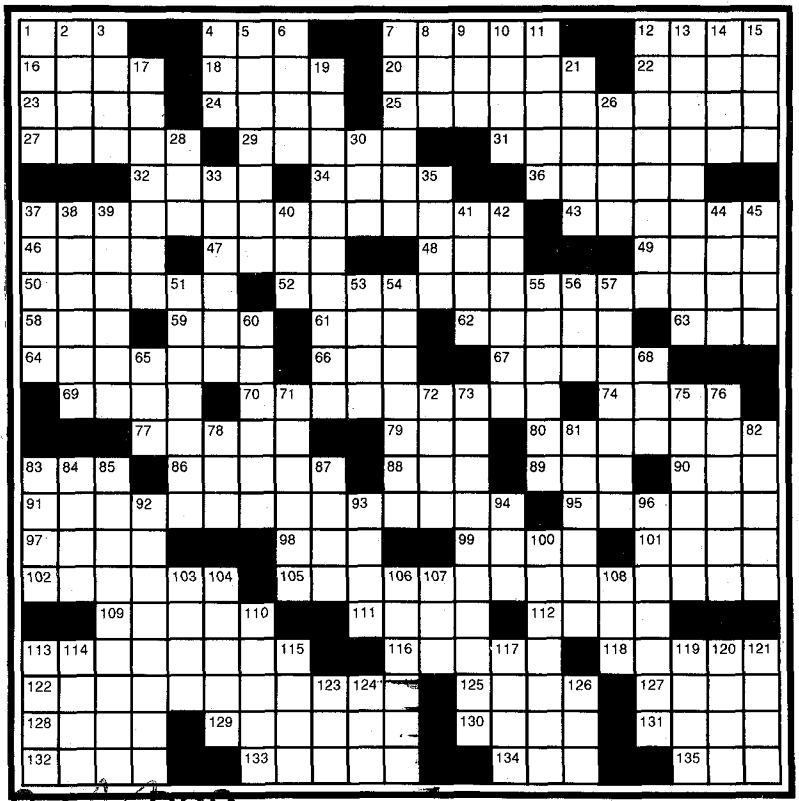
'THE BEST YEARS': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

ACROSS

1 Foremast sail
4 Likely
7 Warms
12 Driller's result
16 On a cruise
18 Bric-a-——
20 Tumult
22 Layer of the eye
23 From soup to nuts
24 Chanel's sobriquet
25 Start of a definition
27 Vassals of yore
29 Talmadge of the silents
31 Pay out
32 Graham of football
34 Homers
36 Tap dancer Honi
37 Definition: II
43 Abnegation
46 Biddies
47 Blue dye
48 Advanced in years
49 Fairy-tale heavy
50 T.S.'s family
52 Definition: III
58 Pacino and Hirt
59 Altitudes: abbr.
61 Also
62 Musical twosomes
63 Trinitrotoluene
64 Of greatest stature
66 Ostrich's cousin
67 Rough-sounding
69 Cauterize
70 Author of the definition
74 Umps' verdicts
77 Pooh's friend
79 Solidify
80 Try to equal
83 Cribbage piece
86 French G.I. of WW I
88 Part of i.e.
89 Fleet flight post: abbr.
90 —— d'Isère (Alpine resort)
91 Definition: IV
95 Credos
97 Vineyard export
98 Kin of Pac.
99 —— alone (do a solo)
101 Phoner's code
102 Brawls
105 Definition: V
109 Flax product
111 Fabric fluff
112 Glacial ridges
113 Ouster
116 Ed Mc——
118 Definition: VI
122 End of the definition
125 Greek Cupid
127 Indistinct image
128 Microwave, e.g.
129 Potion
130 —— avis
131 As to
132 Bottled (up)
133 Pink items
134 Between Pk. Ave. and Third
135 Enzyme ending

DOWN

1 Tight spots
2 What "video" means
3 Yogi or Smokey
4 Channel 7, in N.Y.
5 You is one
6 Mexican sandwich
7 Compassionate
8 Bedpost tip
9 Suffix for the wiz
10 Taylor's third
11 Law of the Franks
12 French Calvinist
13 Unintentional omission
14 Aloha garlands
15 Effortlessness
17 Last king before Franco
19 Interlinked
21 Do over the lawn
26 Competent
28 Porky's place
30 Fall flower, familiarly
33 Drinks to
35 Way station
37 Midwest staple
38 Greece: poetic
39 Isolate
40 Pep
41 Husky's haul
42 Aromas, British style
44 Eire island
45 Baltic native
51 Kind of treatment
53 Alaskan city
54 Like the kid brother
55 Showy-bird's mate
56 Ranks below capts.
57 Take to one's heart
60 Cheap cigar
65 "Mighty —— a Rose"
68 Brynner
71 Bay of Ireland
72 An "Untouchable"
73 Entirely
75 Fraunces, for one
76 Announced
78 —— sequitur
81 Flat finishes
82 "—— Dream" ("Lohengrin")
83 Sunday seats
84 "A Letter for ——," 1945 film
85 Pair from Verona
87 —— no good (intending evil)
92 Taciturn
93 Twelfth Hebrew month
94 Commandment word
96 Kenya's capital
100 An unrefined metal
103 In the know about
104 River under the Pont Neuf
106 Charades players
107 Wife of 17-Down
108 Merry month
110 Christmas carols
113 Fabulist: var.
114 Jupiter
115 Singer Sedaka
117 Recited exam
119 Forearm bone
120 Yours and mine
121 On the house
123 Roman 61
124 Try the tea
126 Getz's instrument, for short



1326 PBS

Solutions to last week's puzzles appear on page 161.

TOYOTA CAMRY

OPENING A NEW DIMENSION

Camry comfort throughout with deep velour upholstery. New dimensions in space, comfort, styling. 65.1 cu. ft. of easily loaded flat cargo area with split rear seatbacks folded down.

NEW CAMRY. THE MOST TROUBLE-FREE CAR IS NOW A WAGON.

The all-new Toyota Camry Wagon is here, and it surpasses anything you've seen or driven.

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Its efficient, new 16-valve engine assures responsive performance, rapid acceleration and effortless highway cruising. Camry Wagon's front-wheel drive provides greater control in a variety of weather conditions, and its suspension is engineered for a quiet, comfortable ride. Camry Wagon. Designed for total customer satisfaction, and built to achieve it.

SHAPING THE FUTURE

Camry Wagon's fluid lines are sleekly contemporary and aerodynamically functional as well. Both Camry Wagon and Camry Sedan are shaped to slip through the wind and hug the road.

WHO COULD ASK FOR ANYTHING MORE! **TOYOTA**

Get More From Life . . . Buckle Up!

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*Based on problems encountered in first 90 days of ownership—J.D. Power & Associates 1985 New Car Initial Quality Survey.

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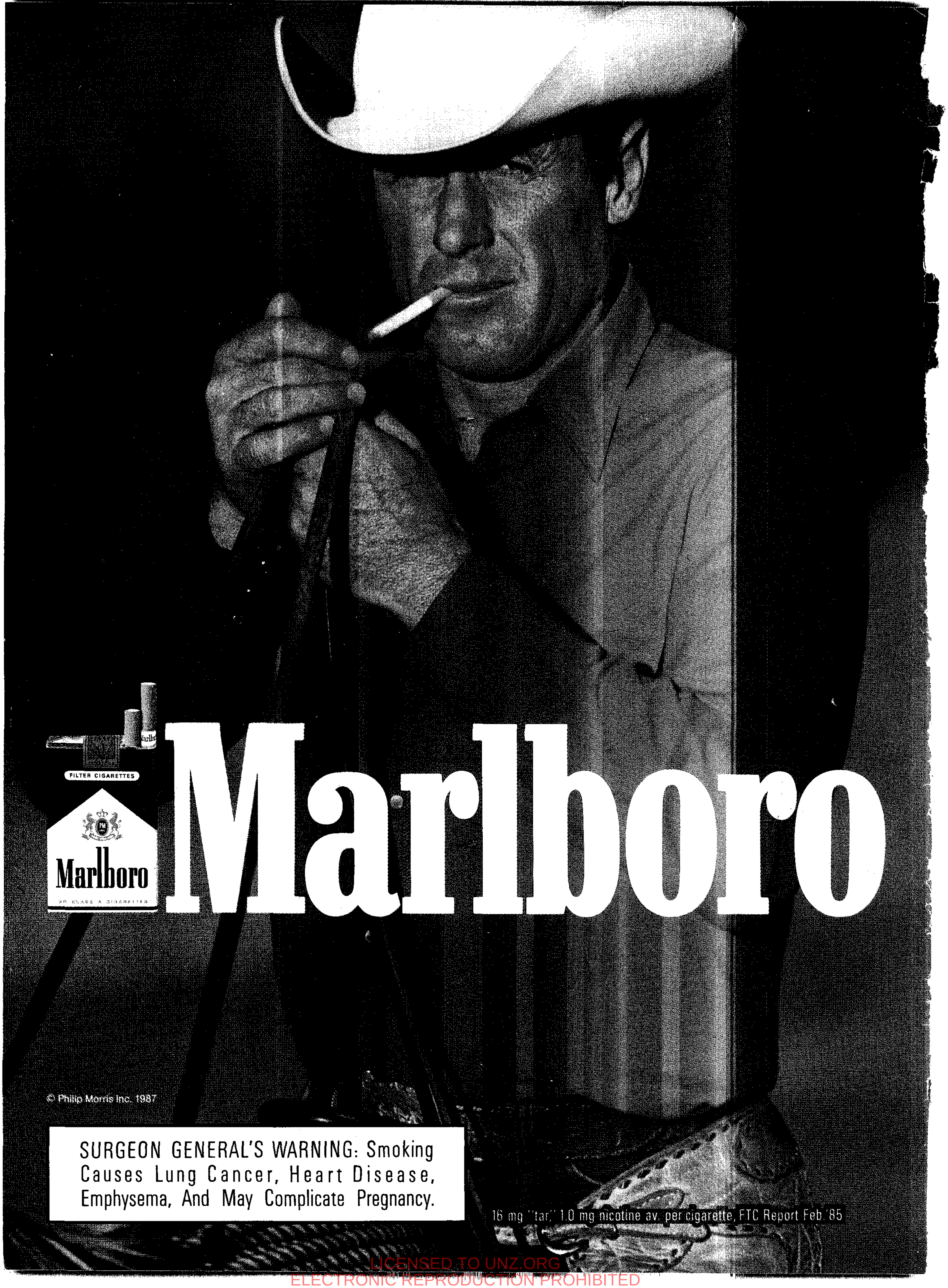
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SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

16 mg "tar," 1.0 mg nicotine av. per cigarette, FTC Report Feb.'85